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THE ANTIQVITIES OF ATHENS.

MEASVRED · AND · DELINEATED
BY · JAMES · STVART · F.R.S. AND · F.S.A.
AND · NICHOLAS · REVETT.
PAINTERS · AND · ARCHITECTS.

·····
VOLVME · THE · FIRST.
·····



L O N D O N
PRINTED · BY · JOHN · HABERKORN · MDCCLXII.





TO THE KING

MAY IT PLEASE YOUR MAJESTY

TO permit us most humbly to lay at YOUR MAJESTY'S feet, an attempt which we have made to illustrate the history of Architecture by delineations from the antiquities of Athens, the most renowned and magnificent City of Greece, and once the most distinguished seat of Genius and Liberty; particularly celebrated for those Arts, which amidst the cares of Government, and the glories of Conquest, YOUR MAJESTY deigns to patronize.

The

The fame of Athens, and of those remains of her ancient splendor, which we have described, would not sufficiently embolden us, thus to approach YOUR MAJESTY, did we not behold, in the prospect which our own Country affords, the Arts of Elegance, and those of Empire equally flourishing, under the Influence of a SOVEREIGN in whose Mind they are united.

That YOUR MAJESTY may long enjoy the delight of diffusing every Blessing, and promoting every ingenuous Art amongst a free, an affectionate, and a happy People, is the fervent Prayer of

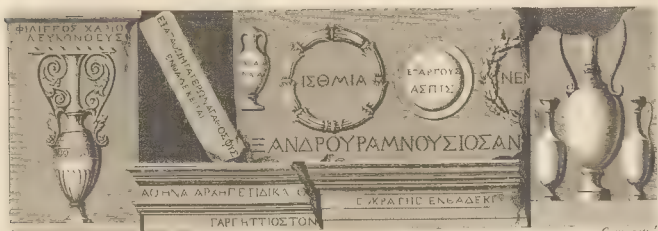
YOUR MAJESTY'S

most dutiful Servants

and most faithful Subjects

James Stuart

Nicholas Revett.



P R E F A C E.

THE ruined Edifices of Rome have for many years engaged the attention of those who apply themselves to the study of Architecture; and have generally been considered, as the Models and Standard of regular and ornamental Building. Many representations of them drawn and engraved by skilful Artists have been published, by which means the Study of the Art has been every where greatly facilitated, and the general practice of it improved and promoted. Inasmuch that what is now esteemed the most elegant manner of decorating Buildings, was originally formed, and has been since established on Examples, which the Antiquities of Rome have furnished.

But altho' the World is enriched with Collections of this sort already published; we thought it would be a Work not unacceptable to the lovers of Architecture; if we added to those Collections, some Examples drawn from the Antiquities of Greece; and we were confirmed in our opinion by this consideration principally, that as Greece was the great Mistress of the Arts, and Rome, in this respect, no more than her disciple, it may be presumed, all the most admired Buildings which adorned that imperial City, were but imitations of Grecian Originals.

Hence it seemed probable that if accurate Representations of these Originals were published, the World would be enabled to form, not only more extensive, but juster Ideas than have hitherto been obtained, concerning Architecture, and the state in which it existed during the best ages of antiquity. It even seemed that a performance of this kind might contribute to the improvement of the Art itself, which at present appears to be founded on too partial and too scanty a system of ancient Examples.

For during those Ages of violence and barbarism, which began with the declension, and continued long after the destruction of the Roman Empire, the beautiful edifices which had been erected in Italy with such great labour and expence, were neglected or destroyed; so that, to use a very common expression, it may truly be said, that Architecture lay for Ages buried in its own ruins; and altho' from these Ruins, it has Phenix-like received a second birth, we may nevertheless conclude, that many of the beauties and elegancies which enhanced its ancient Splendor, are still wanting, and that it has not yet by any means recovered all its former Perfection.

This Conclusion becomes sufficiently obvious, when we consider that the great Artists, by whose industry this noble Art has been revived, were obliged to shape its present Form, after those Ideas only, which the casual remains of Italy suggested to them; and these Remains are so far from furnish-

ing

unadvised censures of the Inconsiderate; it may not be amiss to produce some of them in this place. And we the rather wish to say something a little more at large on this subject, as it will be at the same time an apology for ourselves, and perhaps the best justification of our undertaking.

After the defeat of Xerxes, the Grecians, secure from Invaders and in full possession of their Liberty, arrived at the height of their Prosperity. It was then, they applied themselves with the greatest assiduity and success to the culture of the Arts (*a*). They maintained their Independency and their Power for a considerable space of time, and distinguished themselves by a pre-eminence and universality of Genius, unknown to other Ages and Nations.

During this happy period, their most renowned Artists were produced. Sculpture and Architecture attained their highest degree of excellence at Athens in the time of Pericles (*b*), when Phidias distinguished himself with such superior ability, that his works were considered as wonders by the Ancients so long as any knowledge or taste remained among them. His Statue of Jupiter Olympius was so told was never equalled (*c*); and it was under his inspection that many of the most celebrated Buildings of Athens were erected (*d*). Several Artists of most distinguished talents were his contemporaries, among whom we may reckon Callimachus, an Athenian, the inventor of the Corinthian Capital. After this, a succession of excellent Painters, Sculptors and Architects appeared, and these Arts continued in Greece, at their highest perfection, till after the death of Alexander the Great.

Painting, Sculpture and Architecture, it should be observed, remained all that time in a very rude and imperfect State among the Italians (*e*).

b

But

(a) Ἀπὸ τῆς νίκης τοῦ Ξέρξεως ἐκείνη τὴν ἐποχὴν ἀνέστη ἡ ἑλληνικὴ τέχνη, καὶ ἐκείνη τὴν ἐποχὴν ἀνέστη ἡ ἑλληνικὴ τέχνη, καὶ ἐκείνη τὴν ἐποχὴν ἀνέστη ἡ ἑλληνικὴ τέχνη. After these times (when Xerxes was defeated,) for the space of fifty Years, Greece received a great increase of Prosperity; for in these times the Arts, by means of the affluence which prevailed, were advanced, and the most renowned Artists flourished; among whom was Phidias, Disobolus, Book XII. See likewise Horace's Epistle to Augustus. Verses 93.

(b) Ὁ δὲ Περικλῆς ἦν τὸν καιρὸν τοῦτον ἡγεμὼν καὶ ἀνεμύνη τὴν τέχνην, καὶ ἐκείνη τὴν ἐποχὴν ἀνέστη ἡ ἑλληνικὴ τέχνη, καὶ ἐκείνη τὴν ἐποχὴν ἀνέστη ἡ ἑλληνικὴ τέχνη. But that about this time was the chief delight and ornament of Athens, and the effluence of Strangers, was the magnificence of the Temples and public Buildings that he (Pericles) erected; these alone are a sufficient proof that the accounts which are given of the power and wealth of ancient Greece, are not fabulous. Plutarch in the life of Pericles.

(c) Phidias simulacrum nihil in illo genere perfectius videmus. We see nothing more perfect in that kind, than the Statues of Phidias. Cicero in his Brutus.

Phidias præter Jovem Olympium, quem nemo æmulatur, &c. Phidias besides the Statue of Jupiter Olympius which nobody has rivalled, made also that of Minerva, &c. Pliny, Book XXXIV. Chap. VIII. In which work are many other passages in praise of Phidias. See likewise V. Maximus, Book III. Chap. VII. the fourth foreign example. Many other authors might be cited to the same purpose.

(d) Ἀποδείκνυται δὲ τὸ ἔργον, ὑπερφάνους μνημεύουσιν, καὶ οὐκ ἔστιν ἄλλο, ὅπου τὸν καιρὸν τοῦτον ἀνέστη ἡ ἑλληνικὴ τέχνη, καὶ ἐκείνη τὴν ἐποχὴν ἀνέστη ἡ ἑλληνικὴ τέχνη. There is no doubt, that the works of Phidias, which were erected at Athens, and the effluence of Strangers, was the magnificence of the Temples and public Buildings that he (Pericles) erected; these alone are a sufficient proof that the accounts which are given of the power and wealth of ancient Greece, are not fabulous. Plutarch in the life of Pericles.

(e) It may here be objected, perhaps, that the ancient Inhabitants of Tuscany had applied themselves to these Arts, and had made no inconsiderable progress in them; especially in Sculpture and Architecture.

The Tuscans indeed seem to have been the best Artists of ancient Italy, and it must be granted, that the art of casting Figures in brass was very ancient among them. Of these Figures a sufficient number are still remaining, to

show, what degree of merit we may assign to their Authors. Many prints copied from them have been published by the learned Dr. Gori; by that great ornament of his country and of the present Age, Count Caylus; and by others. They all perfectly justify Quintilian, in the judgement he has made concerning the Tuscan Statues, when illustrating the several kinds of Eloquence, and the gradual improvement of the oratorical Art, by examples taken from Painting and Sculpture, he says, (Book XII. Chap. X.) "Similis in Statuis differentia. Nam duriora, & Tufcanica proxima Caloni anque Egellias, jam minus rigida Calamini, molliora adhuc supra dictis Myron fecit. Diligentia ac decore in Polycleto supra cetera," &c. which passage may be thus rendered in English.

There is the same difference in Statues, those made by Calon and Hegyllas are harder, and come near the Tuscan manner; those of Calamini have less rigidity; and those of Myron have yet greater tenderness and delicacy, the works of Polycleto surpass the others in being highly finished, and in castiness of form, &c. What is wanting in Polycleto, may be found in Phidias and Alcamenes, &c. Phidias is accounted a better Artist at representing Gods than Men. In works of ivory, however, he is far beyond all Rivalship; had he even performed nothing more than the Minerva at Athens, or the Olympian Jupiter at Elis; the beauty of which seems to have added something even to the established reputation of these deities; in such a degree did the majesty of the work correspond with that of the God. By this it is plain, that Quintilian, who must have seen the best Tuscan Statues, thought them inferior to those of Calon and Hegyllas, the most unskilful of all the Grecian Artists he has inflamed. We may likewise observe that when Pliny says, the Art of casting Figures in brass, was very ancient in Italy, he wonders at the same time, that the Images of the Gods, which were dedicated in Temples, were chiefly of Wood or Clay, till after the conquest of Asia, from whence Luxury took its rise. Book XXXIV. Chap. VII. So that neither the materials nor the workmanship of the Tuscan Statues in Rome, might compare with those of Greece.

Let us now consider the ancient Architecture of Italy. If we compare the Tuscan Column and its Entablature, with any of the Grecian Orders, it will hardly appear necessary to attempt a proof of its inferior Elegance in what regards the particular Mouldings, and Ornaments. In the general Appearance, and the Effect of the whole, a Tuscan Building might nevertheless be noble and magnificent. That this however was not the case, but that on the contrary, these Buildings were low, and their Columns too far distant from each other, which is the reverse of magnificence, we may learn from Vitruvius, (Book III. Chap. II.) where he bestows this censure on them, and appropriates the meanest species of Intercolumniation to the Tuscan Temples. He afterwards (Book IV. Chap. VII.) delivers the necessary Precepts for the construction of these Temples; and it must be

Munificence, reascend to that height of Perfection, which they had attained in Greece during the happy period we have already mentioned. And it is particularly remarkable, that when the Roman Authors themselves, celebrate any exquisite production of Art; it is the Work of Phidias, Praxiteles, Myron, Lyfippus, Zeuxis, Apelles, or in brief of some Artist, who adorned that happy Period; and not of those, who had worked at Rome, or had lived nearer to their own times than the Age of Alexander.

It seemed therefore evident that Greece is the Place where the most beautiful Edifices were erected, and where the purest and most elegant Examples of ancient Architecture are to be discovered.

But whether or no, it be allowed, that these Edifices deserved all the encomiums which have been bestowed on them; it will certainly be a study of some delight and curiosity, to observe wherein the Grecian and Roman style of Building differ; for differ they certainly do; and to decide, by a judicious examination, which is the best. It is as useful, to attend the progress of an Art while it is improving; as to trace it back towards its first perfection, when it has declined. In one of these lights, therefore, the Performance which we now offer to the Public, will, it is hoped, be well received.

These were some of the considerations which determined me, conjointly with Mr. Revett, to visit Athens, and to measure and delineate with all possible diligence, whatever we might find there, that deserved our attention. We were then at Rome, where we had already employed 6 or 7 years in the study of Painting, and there it was that towards the end of the year 1748, I first drew up a brief account, of our motives for undertaking this Work, of the form we proposed to give it, and of the subjects of which we then hoped to compose it (a). Many copies of this were dispersed by our Friends; and the general approbation these Proposals met with, confirmed us in our resolution.

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[a] This Account of our undertaking, was as follows. Rome 1748. PROPOSALS for publishing an accurate description of the Antiquities of Athens, &c. by James Stuart, and Nicholas Revett.

"There is perhaps no part of Europe, which more deservedly claims the attention and excites the curiosity of the Lovers of polite Literature, than the Territory of Attica, and Athens its capital City; whether we reflect on the Figure it makes in History, on account of the excellent Men it has produced in every Art, both of War and Peace; or whether we consider the Antiquities which are said to be still remaining there, Monuments of the good sense and elevated genius of the Athenians, and the most perfect Models of what is excellent in Sculpture and Architecture."

"Many Authors have mentioned these remains of Athenian Art as works of great magnificence and most exquisite taste; but their descriptions are so confused, and their measures, when they have given any, are so inefficient, that the most expert Architect could not, from all the books that have been published on this subject, form a distinct Idea of any one Building these Authors have described. Their writings seem rather calculated to raise our Admiration, than to satisfy our Curiosity or improve our Taste."

"Rome who borrowed her Arts, and frequently her Artificers from Greece, was adorned with magnificent Structures and excellent Sculptures: a considerable number of which have been published, in the Collections of Desgodetz, Palladio, Serlio, Santo Bartoli, and other ingenious Men; and altho' many of the Originals which they have copied are since destroyed, yet the memory, and even the form of them, say the Arts which produced them, seem secure from perishing; since the industry of those excellent Artists, has dispersed Representations of them through all the polite Nations of Europe."

"But Athens the Mother of elegance and politeness, whose magnificence scarce yielded to that of Rome, and who for the beauties of a correct style must be allowed to surpass her, has been almost entirely neglected. So that unless exact copies of them be speedily made, all her beautiful Fabricks, her Temples, her Theatres, her Palaces, now in ruins, will drop into Oblivion; and Posterity will have to reproach us, that we have not left them a tolerable Idea of what was so excellent, and so much deserved our attention; but that we have suffered the perfection of an Art to perish, when it was perhaps in our power to have retrieved it."

"The reason indeed, why these Antiquities have hitherto been thus neglected, is obvious. Greece, since the revival of the Arts, has been in the possession of Barbarians; and Artists capable of such a Work, have been able to satisfy their passion, whether it was for Fame or Profit, without risking themselves among such professed enemies to the Arts as the Turks are. The ig-

norance and jealousy of that uncultivated people may, perhaps, render an undertaking of this sort, still somewhat dangerous."

"Among the Travellers who have visited these Countries, some have been abundantly furnished with Literature, but they have all of them been too little conversant with Painting, Sculpture, and Architecture, to give us tolerable Ideas of what they saw. The Books, therefore, in which their Travels are described, are not of such utility nor such entertainment to the Public, as a person acquainted with the practice of these Arts might have rendered them. For the best verbal descriptions cannot be supposed to convey so adequate an Idea, of the magnificence and elegance of Buildings; the fine form, expression, or proportion of Sculptures, the beauty and variety of a Country, or the exact Scene of any celebrated Action, as may be formed from drawings made on the spot, with diligence and fidelity, by the hand of an Artist."

We have therefore resolved to make a journey to Athens; and to publish at our return, such Remains of that famous City as we may be permitted to copy, and that appear to merit our attention; not doubting but a work of this kind, will meet with the approbation of all those Gentlemen who are lovers of the Arts; and assuring ourselves, that those Artists who aim at perfection, must be more pleased, and better instructed, the nearer they can approach the Fountain Head of their Art; for so we may call those examples which the greatest Artists, and the best Ages of antiquity have left them.

"We propose that each of the Antiquities which are to compose this Work, shall be treated of in the following manner. First a View of it will be given, faithfully exhibiting the present Appearance of that particular Building and of the circumjacent Country; to this will follow Architectural Plans and Elevations, in which will be expressed the measure of every Moulding, as well as the general disposition and ordonnance of the whole Building; and lastly will be given, exact delineations of the Statues and Bas-reliefs with which these Buildings are decorated. These Sculptures we imagine will be extremely curious, as well on account of their workmanship, as of the subjects they represent. To these we propose adding some Maps and Charts, shewing the general situation and connection of the whole Work. All this perhaps may be conveniently distributed into three folio Volumes, after the following manner."

"The first Volume may contain the Antiquities belonging to the Acropolis, or ancient fortrefs of Athens; the second those of the City; and the third, those which lie dispersed in different parts of the Athenian Territory: of all which the annexed Catalogue will give a more distinct Idea."

F R I

The necessary preparations for our journey required some time. We did not set out from Rome till the month of March 1750, and we arrived at Venice too late in the year for the Curran Ships, on board one of which we had designed to embark for Zant: this disappointment we perceived would necessarily delay our proceedings for several Months. That so much of our time might not remain unemployed, we went to Pola in Istria, to examine the antiquities of that Place; assuring ourselves, on the testimony of Palladio and Serlio, that they deserved our attention; and hoping, not only to indulge our curiosity, but to find materials there that would employ our vacant time, and enable us to produce to our Friends a proper Specimen of the manner, in which we proposed to execute our Athenian Work; nor were we disappointed in these expectations.

On our return from Pola to Venice, we were still obliged to wait some Months for a convenient Passage; these delays however did not discourage us; we had the advantage of being known to Sir James Gray, who was at that time his Majesty's Resident at Venice. He was pleased to interest himself greatly in our Success, and was the first who set on foot a Subscription for our intended Work. At length, on the 19 January, 1751, we embarked on board an English Ship, bound for the Island of Zant. From Zant we continued our Voyage in a Vessel of that Island, and touching in our way at Chiarenza, Patrass, Pentagioti, and Vostizza, we arrived safely on March 11, N.S. at Corinth. After a short stay there, during which we measured an ancient Temple and made some Views, we were informed that a Vessel of Egina was in the Port of Cenchrea, ready to sail with the first fair wind to Porto Leone, the ancient Piræus, once the most celebrated harbour of Athens. This was an opportunity not to be neglected; we crossed the Isthmus to Cenchrea, from whence our Vessel departed very early on the 16 of March N.S. we landed and dined at Megara, slept at Salamis, and on the 17th at night anchored in

First VOLUME.

- " A large View of the Acropolis.
 " A general Plan of the antiquities included in this Volume.
 " The Propylæas, the Temple of Victory, &c. Doric and Ionic.
 " The Doric Temple of Minerva Parthenon, enriched with Sculpture.
 " The Ionic Temples of Minerva Polias, and Erechtheus and that of Pandion, adorned with Caryatides.
 " The Theatre of Bacchus.
 " The Church of the Panagia Spiliotissa.

Second VOLUME.

- " A large View of the City of Athens.
 " A Plan of the remains of the ancient City.
 " A Chart of the three Ports of Athens.
 " The Temple of Jupiter Olympius, Consultian Order.
 " The Temple of Augustus, Doric Order.
 " The Temple of Theseus, Doric Order enriched with Sculpture.
 " The Temple of Ceres, Ionic Order.
 " The Odeum of Herodes Atticus, or of Regilla.
 " The Monument of Philopappus, Corinthian Order.
 " The Tower of the Winds, enriched with Sculptures.
 " The Lanthorn of Demosthenes, enriched with Sculpture.
 " The Arch of Hadrian, Corinthian Order.
 " The Columns of Hadrian, Corinthian Order.
 " An Antique Badge on the Ilissus.
 " The Acqueduct of Adrian, Ionic Order.

Third VOLUME.

- " The Antiquities of Eleusa, Megara, Sunium, &c.

" All the different Subjects we shall treat of, will be illustrated, with such explanations and descriptions as may serve to render the Prints intelligible; and thus will be chiefly done, by pointing out the relation they may have to the doctrine of Vitruvius, or to the accounts of them which Strabo, Pausanias or other ancient writers have left us."

Since our return to England we have found it convenient, to make some change in the disposition, which we had originally intended to give this Work.

This change was specified in the Proposals published by us at London, January 1755.

The foregoing scheme was first printed at London in the beginning of the year 1754, by Colonel George Gray, a Gentleman whose love to the Arts made him desirous of recommending this Work, and who has since that time conferred many other obligations on us. It was afterwards, from the same motive, printed at Venice in the beginning of the year 1755, and dispersed in various parts of Europe by J. Smith, Esq; the British Consul at Venice. Our Friend Mr. Samuel Ball printed it in London in the year 1758, and presently afterwards, that part of the Scheme which is distinguished with Columns, was with little variation printed again in London, by those zealous promoters of the Arts, James Dawkins and Robert Wood, Esqrs. To these Gentlemen the world is indebted for the description of Palmyra and Balbec, and they have, in the account of Palmyra, done us the honour to mention us to the Public, and to recommend our undertaking, in which they had already seen some progress made; for they visited Athens, fortunately for us, while we were there. It is with great pleasure we take this opportunity of acknowledging, that it would not have been in our power to continue a sufficient time at Athens for the completion of our Work, had it not been for the Liberality of Mr. Dawkins, who to his many other Virtues, added that of being a real Lover and a most munificent Patron of the Arts. The Death of such a Friend and Benefactor is a misfortune which we shall always lament, altho' the generosity of some Persons of the highest Distinction, has prevented it from affecting in the least, the Publication of our Work. It were too great a sacrifice to delicacy, should we forbear to mention the obligations they have bestowed on us, tho' at the same time, we have reason to believe, they would be better pleased in having these also, as well as their names, passed over in silence. We must here observe that Mons. Le Roy was at Rome in the year 1748, when our first Scheme of this Work appeared there, and soon became very generally a Topic of discourse, among the men of curiosity and learning in that City; and when he read the description of Palmyra, which he has cited, he must have known that we had already employed ourselves for some time at Athens, in the execution of our Scheme. Now by his own account he did not resolve on a journey to Greece till 1753, nor set out from Venice, till May 5, 1754; which is more than a Year, after the last publication of our Scheme dated from Athens, was printed at Venice by Consul Smith. So that whatever motives of improvement to himself, or glory to his Country, Mons. Le Roy has thought proper to assign, for his resolution of visiting Greece, and designing the Antiquities there; he seems to have formed it, in consequence of our having first undertaken the same Task.

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the Piræus. The next morning we were conducted from hence to Athens by a Greek, who resided there in quality of British Consul.

Our first Business at Athens was to visit the Antiquities which remain there; and we were happy enough to find, that they fully answered our highest expectations. We therefore resolved that we would spare no expence or fatigue, that might any way contribute to the better execution of the Task we had set ourselves. In particular we determined to avoid Haste, and System, those most dangerous enemies to accuracy and fidelity, for we had frequently, with great regret, observed their bad effects in many, otherwise excellent, Works of this kind. We have no where obtruded a Line of imaginary Restoration on the Reader; but whenever the ruined parts of these Buildings are supplied, either from Materials found on the Spot, or from what our own Ideas have suggested, (very few instances of the latter will occur) the Reader is apprised of it, and the reasons, or authorities for such Restoration are always produced. We have carefully examined as low as to the Foundation of every Building that we have copied, tho' to perform this, it was generally necessary to get a great quantity of earth and rubbish removed; an operation which was sometimes attended with very considerable expence.

We have contented ourselves with setting down the Measures of all these Buildings in English Feet and Inches, and decimal parts of an Inch; purposely forbearing to mention Modules, as they necessarily imply a System, and perhaps too frequently incline an Author to adopt one. Any Artist may however from our Measures form whatever kind of Module, or modular division he best fancies.

It may here be proper to observe, that we were provided with Instruments made in London, by the best Artists, one of which was a Rod of Brass, three feet long, most accurately divided by Mr. BIRD.

We had been at Athens about two Months, when Mr. Dawkins and Mr. Wood arrived there; but we had not the happiness of seeing Mr. Bouverie with them, for that gentleman died in Asia Minor, and never visited the Antiquities of Athens, of Balbec, or of Palmyra. Signor Piranesi, a very excellent Italian Artist, uninformed it should seem of this Circumstance, has by mistake quoted part of a Letter (*a*), said to be written by this Gentleman from Ephesus, as if he thought it a sufficient Authority to prove, that there are no remains of Antiquity which deserve our notice, either in the Cities of Greece, or in any other Places of the Levant, whereas the Letter can only relate to those places which Mr. Bouverie had actually visited.

We quitted Athens at the end of the Year 1753, and went to Thessalonica, now called Salonica; where we were received, and treated for some Months with great hospitality, by P. Paradise, Esq; the British Consul at that place. Here we copied the remains of a very ancient and beautiful Corinthian Colonnade; and should have added to them some remarkable Buildings supposed to be of the Age of Theodosius, but that a most destructive Pestilence, which broke out while we were here, rendered the measuring of them unsafe, and indeed impracticable. In our way from hence to Smyrna, we visited several of the Islands in the *Ægean* Sea, corruptly called the Archipelago. From Smyrna we set out for England, where we arrived in the beginning of the Year 1755, having spent in all near five Years in this laborious and expensive Expedition from Rome to Athens, and from thence to London.

The Architectural Prints compose, I imagine, the most useful and interesting part of this Work; and at the same time, that, which I apprehend is least liable to censure: for our joint endeavours were here diligently employed, and my Friend Mr. Revett wholly confined his attention to this part. If nevertheless any one should doubt of the accuracy of the Measures, because they differ so greatly from those which Mons. Le Roy has given, I can only assure him, that in a considerable num-

(*a*) In his late Work entitled, *Della Magnificenza ed Architettura de' Romani*, opera di Gio. Battista Piranesi, Socio della Reale Accademia di Londra. Roma, MDCCCLXI. We shall observe that before Mr. Bouverie visited Ephesus, he had travelled over the Northern part of Asia Minor, and on seeing the many considerable and beautiful Antiquities which remain at Cysicum, Pergamus, Sardis, Teios, &c. he always expressed the highest satisfaction. At Ephesus, besides some vestiges of the famous Temple of Diana, he saw the Remains of a Temple, exquisitely wrought, the

Columns of which are about five feet in Diameter, furnishing one of the richest examples of the Corinthian Order, that is any where extant. From Ephesus he passed thro' a noble Scene of Antiquities, to Samos, Miletus, Priene, and Magnesia on the Meander, now called *Quasi Hissar*, or *Fair-Castle*, at which last place, to the infinite regret of all that knew him, he died. The World will have the pleasure of admiring the number and beauty of the Remains in Asia Minor, when Mr. Wood's heirs will permit him to publish that part of his Travels.

ber of them, at the taking of which I assisted with Mr. Revett, and in many others, which occasionally I measured after him, I have always found reason to praise his exactness.

It is now time to acknowledge that all the Mistakes and Inaccuracies, which the Reader may meet with in the Preface, or in the ensuing Chapters, are to be charged wholly to my Account. In each Chapter I have generally given the modern Athenian Name of the Antiquity there treated of, and also that by which it is mentioned in the writings of Sir George Wheler, and Dr. Spon. I have likewise added my own conjectures concerning its ancient Name, and the purpose for which it was erected. After this follows the Description of the Plates, and some observations on the errors of other Travellers, who have visited and described these Antiquities.

I must likewise answer for whatever faults have been committed, either in delineating the Sculptures, or painting the Views, which are engraven in this Work: my utmost diligence however has been used, to render them faithful Representations of the Originals. The Sculptures were, for the most part, measured with the same care and exactness, that was bestowed on the Architecture. The Views were all finished on the spot; and in these, preferring Truth to every other consideration, I have taken none of those Liberties with which Painters are apt to indulge themselves, from a desire of rendering their representations of Places more agreeable to the Eye and better Pictures. Not an object is here embellished by strokes of Fancy, nor is the situation of any one of them changed, excepting only in the View of the Doric Portal [Chap. I.] where the Fountain on the Fore-ground is somewhat turned from its real position; the inducement to which will be given in the Description of that View. The Figures that are introduced in these Views are drawn from Nature, and represent the Dress and Appearance of the present Inhabitants of Athens.

Thus much for the Motives which engaged us in this Work, and for the manner in which the execution of it has been conducted. The encouragement, that we have met with from Persons the most eminent for their Dignity, their Learning, and their Love of the Arts, is an Honour which we here gratefully acknowledge. It has hitherto animated us in the progress of our Work, and makes us hope, that this Volume may find a favourable Reception.

JAMES STUART.



THIS first Plate exhibits a general View of Athens and the circumjacent Country, with the Saronic Gulf, the Islands of Salamis and Ægina, and the Shores of the Peloponnesus from Corinth to Cape Scylleum. It was taken from the foot of Mount Anchesmus. The two Columns on the fore-ground are the Remains of a Building called by Wheeler and Spon the Aqueduct of Hadrian, tho' it seems rather to have been the Front of a Reservoir, that supplied a part of Athens with Water. Several Arches of the Aqueduct, which conveyed the Water to this Reservoir, are yet standing in different Places on the North-Side of *Turco bouni*, the Brilleffus of the Atrients. The most remarkable objects in this View, are pointed out by the following References, which are made by the interfections of certain imaginary perpendicular Lines, with other imaginary horizontal Lines. The perpendicular Lines are marked by the capital Letters on the upper and lower Margin of the Print, as A, A; B, B; C, C; &c. The horizontal Lines are marked by numeral Characters placed in the Margins on the right and left side of the Print, as, 1, 1; 2, 2; 3, 3; &c.

A, 1, 2, 3, Mount Hymettus.

A, 4, The Convent of St. John called *Carcia*, situated at the foot of Mount Hymettus. The Road from Athens to this Convent crosses a considerable part of the District formerly called *Agra*, which lies between the Ilissus and Mount Hymettus.

A, 6, The Temple of Diana Agrotæ, according to Wheeler and Spon; It stands on the Southern, or farther side of the Ilissus, and is now a Church dedicated to St. Peter crucified, and called *Stauromenos Petros*. There is an ancient Mosaic Pavement in it, and we have occasion to speak of it in the second Chapter. Page 11.

B, 4, The Promontory Scylleum in the Peloponnesus. Near this Promontory is an Island called Hydrea, the Inhabitants of which have many Vessels, and are reckoned the best Mariners in these Parts.

B, 5, The Remains of the Stadium Panathenæicum lying on the Southern Side of the Ilissus. Here is likewise a Bridge over the Ilissus, on which they formerly crossed from Athens to the Stadium. This Bridge is here marked by the Intersection B, 6. At present one of the Arches of it is destroyed, and the whole is in a ruinous condition.

C, 5, The Temple of Ceres Agrotæ, according to Wheeler and Spon. It is now a Church dedicated to the Virgin Mary, and is called *ἡ Παναγία ἐν τῇ πέτρῃ*, or, *St. Mary's on the Rock*. This Temple is the subject of the second Chapter. It stands just over the Fountain Callirrhœe on the Southern Side of the Ilissus.

D, 4, The Eastern end of the Island of Ægina, near which is a small pointed Rock called *Turle*, sometimes mistaken for a Vessel under Sail.

D, 5, The Remains of the Temple of Jupiter Olympius, called by Wheeler and Spon, the Columns of Hadrian.

E, 3, The highest point of Ægina.

F, 5, The Arch of Hadrian.

G, 2, A Mountain on the confines of Argos and Epidaurus, probably the ancient Arachneum.

G, 3, A Mountain in the neighbourhood of Epidaurus.

H, 3, The Museum, a Hill in Athens, on which is placed the Monument of Philopappus. This Monument is in the intersection H, 2.

I, 1, The Temple of Minerva in the Acropolis. It was called the Parthenon and Hecatompodon.

K, 2, The highest point of Salamis. This Island is now called Colouri.

L, 4, Some Fragments of an ancient Column of white Marble, which are yet remaining on Ponto Barbaro, a Promontory of Salamis, at the entrance of the Straights which separate that Island from the Continent of Attica. They are probably the Remains of a Trophy erected for the Victory of Salamis (a). These Fragments are yet very discernable from Athens, and must have been much more so, when the Column was entire. The Monument of a Victory, which had established the Liberties of Greece, and in which the Athenians had acquired the greatest glory, must have been to them a most pleasing and a most interesting object; and we may for that reason conclude, that they placed it on a part of the Island, where those who viewed it from Athens, might see it to the greatest advantage; which intention this situation perfectly answers.

M, 6, The Temple of Theseus.

N, 2, A Mountain on the Confines of Arcadia.

N, 4, The Acro Corinthus.

(a) Ἐν Σαλαμίνι ἡ ———— εἶναι μὲν Ἀγριμέλις ἱερὸν ἱερὸν καὶ ἱερὸν ἱερὸν ἀπὸ τῆς νήσου ὅτι Ὀμήρου καὶ ἐν Νεωλόνος ἀπὸ τῆς νήσου γὰρ ἐστὶν ἡ νήσος τῆς Ἑλλάδος.

In Salamis ———— there is a Temple of Diana, and there is also a Trophy that was erected for the Victory which the Grecians obtained, by means of Themistocles, the son of Neocles. Pausanias Book I, Chap. XVI.

O, 2, The highest point of Mount Corydalus, now called Skaramangá. On the side of this Mountain is a Convent with the best built, and most ancient Christian Church in all Attica. It stands on a situation now called *Daphne*, and is perhaps built out of the ruins of the ancient *Aphidna*, an Attic Demos, or Town, of the Leontine Tribe; for we saw several ruined Inscriptions here, in which the word *APIANA* was distinctly legible.

The Figures represent Hassan Agá, the *Vaisvode* of Athens, accompanied by the principal Turks of the City and by their Servants. He delighted in Archery, and desired to be thus represented in this View; his greatest random shot was 1753 English Feet.

The present State of Athens, with the manners and language of the Inhabitants, are exactly enough described by Wheeler and Spon. The Athenians have perhaps to this day more vivacity, more genius, and a politer address than any other people in the Turkish Dominions. Oppressed as they are at present, they always oppose, with great courage and wonderful sagacity, every addition to their Burden, which an avaricious or cruel Governor may attempt to lay on them. During our stay, they, by their intrigues, drove away three of their Governors, for extortion and mal-administration; two of whom were imprisoned and reduced to the greatest distress. They want not for artful Speakers and busy Politicians, so far as relates to the Affairs of their own City; and it is remarkable enough, that the Coffee-House which this species of Men frequent, stands within the precincts of the ancient Poikile. Some of their Priests have the reputation of being learned men and excellent Preachers; the most admired of them, in our time, was the Abbot of *St. Cyriande*, a Convent on Mount Hymettus; he is a Man of great reading, and delivers himself with becoming gesture and a pleasing fluency of elocution. Here are two or three Persons who practise Painting; but whatever Genius we may be tempted to allow them, they have indeed very little science; they seem never to have heard of Anatomy, or of the effect of Light and Shade; tho' they still retain some imperfect Notions of Perspective and of Proportion. The Athenians are great lovers of Music, and generally play on an Instrument, which they call a *Lyra*, tho' it is not made like the ancient Lyre, but rather like a Guitar, or Mandola. This, they accompany with the Voice, and very frequently with extempore Verses, which they have a ready faculty at composing.

There is great sprightliness and expression, in the Countenance of both Sexes, and their Persons are well proportioned. The Men have a due mixture of Strength and Agility, without the least appearance of heaviness. The Women have a peculiar elegance of Form, and of Manner; they excel in Embroidery and all kinds of Needle-Work.

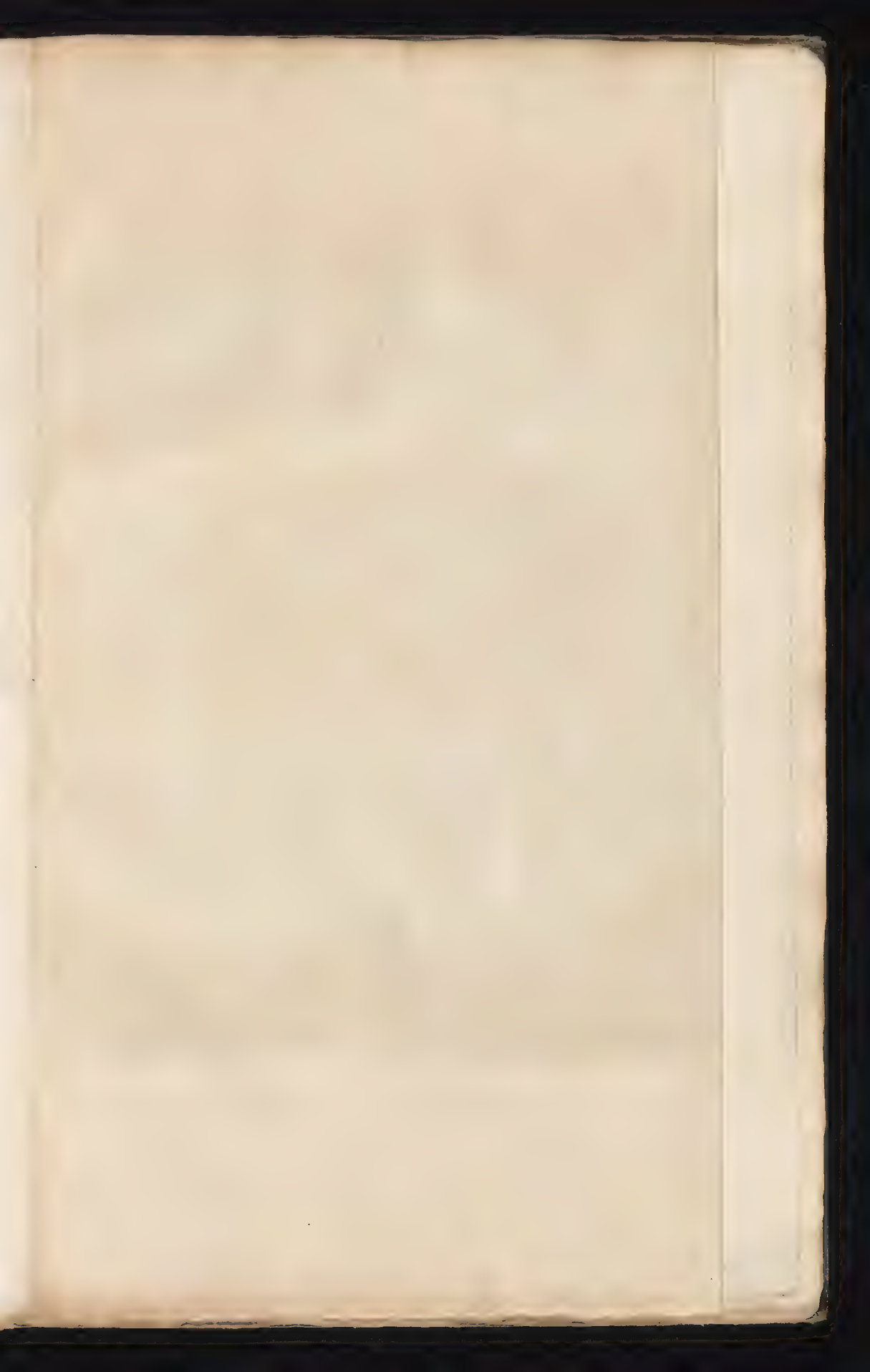
The Air of Attica is extremely healthy. The Articles of Commerce which this Country produces, are chiefly Corn, Oil, Honey, Wax, Rosin, some Silk, Cheese, and a sort of Acorns called *Pelands* by the Italians and the French; but written Βαλανιτης by the Greeks: these Acorns are used by the Dyers and Leather-Dressers. The principal Manufactures are Soap and Leather. Of these commodities the Honey, Soap, Cheese and Leather, and part of the Oil, are sent to Constantinople; the others are chiefly bought by the French, of which Nation they reckon that seven or eight Ships are freighted here every year.

The Turkish Governor of Athens is called the *Vaisvode*. He is either changed, or renewed in his Office every Year the beginning of March. The Athenians say, he brings the Cranes with him, for these Birds likewise make their first Appearance here about that time, they breed, and when their young have acquired sufficient strength, which is some time in August, they all fly away together, and are seen no more till the March following.

Besides the *Vaisvode*, there is a *Cadde*, or chief Man of the Law. His business is to administer justice, to terminate the disputes which arise between Man and Man, and to punish Offenders. There is also a *Muderrise Effendi*, who presides over the religious affairs of the Mohammedans here; and those, who are designed to officiate in the Molchcas, are by him instructed in the Mohammedan Ritual. The *Djildar-Agá* is the Governor of the Fortrefs of Athens, which was anciently called the Acropolis; and the *Asap-Agá* is an Officer who commands a few Soldiers in that Fortref.

The Inhabitants of Athens are between nine and ten thousand, about four fifths of whom are Christians. This City is an Archiepiscopal See, and the Archbishop maintains a considerable authority among the Christians; which he usually strengthens by keeping on good terms with the Turks in Office. He holds a kind of Tribunal, at which the Christians frequently agree to decide their differences, without the intervention of the Turkish Magistrate.

We every where meet here with Fragments of ancient Marbles, pieces of ruined Sculptures, and of Architectural Ornaments; many have imperfect Inscriptions on them; and there are some few, on which the Inscriptions are entire. Six of these mutilated Pieces, which have no relation to each other, compose the Ornament, or Border at the beginning of this Preface. The principal one is part of an Inscription, on which were represented the Prizes, that had been gained in various Athletic Games by an Athenian of Rhamnus. The Name of this Champion is lost, but the Isthmian and part of the Nemean Crown is remaining, with the Shield, which rewarded the Victor at Argos, and the Jar of Oil, which was the Prize in the Panathenæan Games. The Ornament at the end of this Preface is copied from a fragment in the Monastery of St. Spiridon, at the Pircus. The Inscription on it has been already published by the learned Corfini, from a manuscript copy, in which there are two Errors, that with his usual perspicacity he has discovered, and happily corrected.



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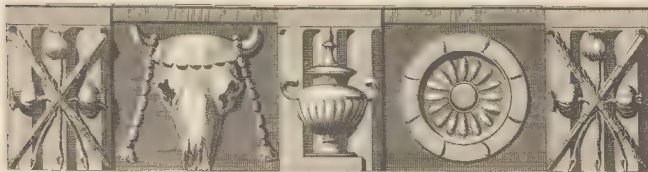


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CHAPTER I.

Of a Doric Portico at Athens.

THE Building here treated of is a Doric Portico of four fluted Columns; and is generally supposed to be the Remains of a [a] Temple dedicated to Rome and Augustus. The Columns, Entablature, and Pediment, as also one of the [b] Antæ, are all sufficiently entire to give an exact Idea of its original Form and Proportion. One of the Jambs of the Door-Cafe belonging to this Building, stands in the Wall of a neighbouring House; and there is a long Inscription on that Face of it which is next the Street. There are likewise some Remains of the other Jamb; but they are almost level with the Pavement of the Street, and cannot readily be distinguished from it. This Fragment however, and the other more entire Jamb, are both in their original Situations.

The Front of this Portico lies about 28'. 20' East of North and West of South by the Magnetic Needle, and is exactly on a Line with the Front of that Building, which Wheeler and Spon suppose to be the Temple of Jupiter Olympius. On the Architrave is the following Inscription [c].

Ο ΔΗΜΟΣ ΑΠΟ ΤΩΝ ΔΟΘΕΙΣΩΝ ΔΩΡΕΩΝ ΤΩ ΓΑΙΟΥ ΙΟΥΛΙΟΥ ΚΑΙΣΑΡΟΣ ΘΕΟΥ
ΚΑΙ ΑΥΤΟΚΡΑΤΟΡΟΣ ΚΑΙΣΑΡΟΣ ΘΕΟΥ ΤΙΟΥ ΣΕΒΑΣΤΟΥ
ΑΘΗΝΑΙ ΑΡΧΗΓΕΤΑΙ ΣΤΡΑΤΗΓΟΥΝΤΟΣ ΕΠΙ ΤΟΤΕ ΟΠΑΙΤΑΣ ΕΥΚΛΕΟΥΣ ΜΑΡΘΩΝΙΟΥ
ΤΟΥ ΚΑΙ ΔΙΔΑΞΑΜΕΝΟΥ ΤΗΝ ΕΠΙΜΕΛΕΙΑΝ ΠΕΡ ΤΟΥ ΠΑΤΡΟΣ ΗΡΩΔΟΥ ΤΟΥ ΚΑΙ ΠΡΕΒΕΥΣΑΝΤΟΣ
ΕΠΙ ΑΡΧΟΝΤΟΣ ΝΙΚΙΟΥ ΤΟΥ ΣΑΡΑΠΙΩΝΟΣ ΑΘΜΟΝΕΩΣ

On that [d] Acroterium which is placed over the Middle of the Pediment, is this Inscription:

[e] Ο ΔΗΜΟΣ
ΛΟΥΚΙΟΝ ΚΑΙΣΑΡΑ ΑΥΤΟΚΡΑΤΟΡΟΣ
ΘΕΟΥ ΤΟΥ ΣΕΒΑΣΤΟΥ ΚΑΙΣΑΡΟΣ ΤΟΝ

[a] See Wheeler, Page 388, and Spon, Tome II. Page 183. There can be no doubt, that a Temple at Athens was dedicated to Rome and Augustus; but it stood in the Acropolis, as appears from the following Inscription published by Gruter.

Ο ΔΗΜΟΣ ΘΕΑΙ ΠΟΜΗΙ ΚΑΙ ΣΕΒΑΣΤΩ ΚΑΙΣΑΡΕΙ
ΣΤΡΑΤΗΓΟΥΝΤΟΣ ΕΠΙ ΤΟΤΕ ΟΠΑΙΤΑΣ ΠΑΜΜΕΝΟΥ ΤΟΥ ΕΡΙΣΙΧΟΝΟΣ ΜΑ-
ΡΘΩΝΙΟΥ ΕΠΕΙΔΕ ΘΕΑΙ ΠΟΜΗ ΚΑΙ ΣΕΒΑΣΤΩ ΕΠΙΘΗΚΕ ΕΝ ΑΚΡΟΠΟΛΕΙ
ΕΠΙ ΤΕΡΕΙΣ ΑΘΗΝΑΙΩΝ ΜΕΤΕΤΕ ΑΡΧΑΙΟΛΟΓΟΥ ΑΛΛΗΛΕΣ ΟΥΤΑΙΡΟΣ
ΕΠΙ ΑΡΧΟΝΤΟΣ ΑΡΧΟΥ ΤΟΥ ΜΕΤΙΧΟΝΟΣ ΠΑΜΜΕΝΕΥΣ

Gruter. p. 105. 2 Fabricii Roma

To the Goddess Roma, and to Augustus Caesar, Pammentus the Son of Zeno of Marathon, Priest of the Goddess Roma and of Augustus the former, in the Acropolis, being Commander of the heavy armed foot, at the time that Megistis the daughter of Asclepiades the Ailian was Priestess of Minerva Palias. In the year that Arcus the Son of Marim the Pæonian was Archon.

[f] Antæ are a species of Pilasters, placed on the Extremity of a Wall: they are seldom made to diminish like Columns; nor do they usually resemble Columns in the Mouldings of their Capitals or Bases. The Pilasters at each Extremity of the Portico of Covent-Garden Church, are properly Antæ, from their Situation, but they differ from the Athenian Antæ; for these last are seldom made to diminish; and, except in an Example or two

of the Corinthian Order, they never imitate the Column in the Mouldings of their Capitals and Bases.

[g] The People [of Athens] set off the Donations bestowed [on them] by Cæsar Julius Cæsar the God; and by the Emperor Augustus Cæsar, the Son of the God; [dedicate this] to Minerva Archegesia [or the chief Goddess]. Eucles the Marathonian being Commander of the heavy armed foot, he likewise succeeded into the Office of overseeing this Work for his Father Heracles: And he had likewise finished his Ambassy. [Or, who also received the Charge of overseeing this Building for his Father Heracles, who was absent on an Ambassy.] In the year that Nicias the Son of Serepion, the Athenian was Archon.

[d] Acroteria, a kind of Bases, which are placed on the Angles of Pediments, and usually support Statues, from the Dimensions of this Acroterium, there is Reason to believe, that it supported an Equestrian Statue, which from the Inscription appears to have represented Lucius Cæsar.

[e] The People [of Athens honour] Lucius Cæsar, the Son of the Emperor Augustus Cæsar, the Son of the God, [with this Statue.]

Lucius Cæsar was a Son of Marcus Agrippa, and Julia the Daughter of Augustus and Scribonia: he was not only a Grandson, but likewise by Adoption a Son of Augustus: So that this Inscription was made some time between the Adoption and the Death of Lucius Cæsar, that is, between the twelfth Year before the Birth of Christ, and the third Year after it. See Cardinal Noris, in Cenotaphis Pisaniis.

Near the easternmost Column of this Portico, there is a quadrangular Base; it formerly supported a Statue, which by the Inscription still remaining, appears to have represented Julia Augusta, in the Character of Providence. The words are as follow:

[a] ΙΟΥΛΙΑΝ ΘΕΑΝ ΣΕΒΑΣΤΗΝ ΠΡΟΝΟΙΑΝ
Η ΒΟΤΑΗ Η ΕΞ ΑΡΕΙΟΥ ΠΑΤΕΡ ΚΑΙ Η ΒΟΤΑΗ
ΤΩΝ ΕΞΑΚΟΣΙΩΝ ΚΑΙ Ο ΔΗΜΟΣ
ΑΝΑΘΕΝΤΟΣ ΕΚ ΤΩΝ ΙΔΙΩΝ
ΔΙΟΝΤΕΙΟΥ ΤΟΥ ΑΤΑΟΥ ΜΑΡΑ
ΘΩΝΙΟΥ ΑΓΟΡΑΝΟΜΟΥΝΤΩΝ
ΑΤΤΟΥ ΤΕ ΔΙΟΝΤΕΙΟΥ ΜΑΡΑ
ΘΩΝΙΟΥ ΚΑΙ ΚΟΙΝΟΥ ΝΑΙΒΙΟΥ
ΡΟΥΤΟΥ ΜΕΛΙΤΕΩΣ

The Inscription on the Jamb of the Door-case which is most entire, is an [β] Edict of the Emperor Adrian, regulating the Sale of Oils, and the Duties or Customs they were obliged to pay: At present it is much defaced.

It is evident from the Inscription on the Architrave, which is now first given entire, that this Building was not dedicated to Augustus, but to Minerva; and on farther examination, there appear strong Presumptions that it was not only, not dedicated to Augustus, but that it was not a Temple: For the Wall in which the Door is placed, extended on each Side beyond the lateral Walls of the Portico; whereas, the usual Plan of Temples is a rectangular Parallelogram, and their lateral Walls are continued without Interruption, from the Antæ of the Portico, or the Póticus or Back-front[e]. Besides this, the Diameters of these Columns are in a smaller Proportion to their Height, than the Diameters of any that are found in the ancient Temples of this Order now extant; which Circumstance, considering the distinction Vitruvius has made between the Proportion of those Columns which are employed in Temples, and of those which are placed in Buildings of inferior Dignity [d], adds a considerable Weight to this Opinion.

It may likewise be remarked, that there is an Appearance of Impropriety, in supposing that an Edict relating to the Sale of Oils, was inscribed on the Gate of a Temple; neither indeed did Wheler and Spon, when they conceived this to be a Temple, understand that the Inscription here mentioned was on a Part of the Building itself; they supposed that it was removed hither from the Prytaneum, or some other neighbouring Ruin; whereas in Truth it is, as was before observed, in its original Situation. It should seem therefore a more reasonable Opinion, and more naturally to be inferred from the Subject of this Inscription,

[a] *The Senate of the Aeginæ, and the Senate of the Six hundred, and the People [of Athens by their Decree honour] * Julia the Divine, the August, the President, [with this Statue] erected as the Essence of Divinity, the Son of Asius the Marathian, the said Dionysius the Marathian, and Quintus Nervius Rufus, the Melitan, being Prefects of the Market.*

* Literally *Julia, Goddess, Augusta, Providence.*

We find, both on Medals and on Marbles, that Emperors and Princesses of the Imperial Family were frequently dignified, not only with the general Title of Gods, but likewise with the Names and Attributes of particular Godesses. See the Ornament at the End of this Chapter, in which is likewise an exact Copy of the Base, here mentioned, and of the Characters which compose the Inscription on it.

This Portico was adorned with other Statues and Inscriptions. There was certainly one erected on each Acroterium, and perhaps others were placed within the Portico, on each Side of the Door-Case. It seems probable that these Statues, like those already mentioned, were in honor of the Augustan Family. The Athenians had in many Instances testified a strong aversion to the Cause of Julius Cæsar and of Augustus; and had given that Party almost continual Subject of Offence. In the war between Pompey and Cæsar, the Athenians ever attached to the Cause of liberty, had declared for Pompey and the Republic: when Julius was slain the Athenians avowed their Approbation of that Act, they honored Brutus and Cæsar for the Share they had in it, and by a public Decree erected their Statues in the Athenian Agora, near those of Harmodius and Aristogiton *, whom they had long revered as the Destroyers of Tyrants, and Deliverers of their Country. The Athenians felt some Effects of the Displeasure of Augustus on this Account, and though he did not treat them with the cruelty of a Sylla, he deprived them nevertheless of some considerable Advantages, particularly of their Dominion over Ægina, and Eretria †. But this chastisement did not abate their Animosity against him, or engage that

ferre Democracy to follow more temperate Councils; for in the great final Struggle between Augustus and M. Antonius for the sole Dominion, the Athenians sided with the latter. At length, the Victory at Actium established Augustus in the secure possession of the Empire, and the Athenians who had already, to gratify M. Antonius, removed the Statues of Brutus and Cæsar from their Agora, were now obliged to recommend themselves, by farther Acts of Obsequiousness, to the Clemency of Augustus: in Consequence of which, we here see them recording that Emperor and his Predecessor as Benefactors to their Republic; and it is probable that they likewise honored the principal Persons of his Family, by erecting their Statues in this Place, and bestowing on them the most pompous Titles. Perhaps the Emphasis of Ecclesiæ the Marathian, mentioned in the first Inscription, had no other Object than to mitigate the resentment of Augustus, and to reconcile the Athenians to his Favour.

* Dion Cassius, Book 47.

† Book 54.

E O T

[β] This Inscription begins as follows: Κ. Ν. Θ. ΑΣΙΑΝΟΥ
ΟΙ ΤΟ ΕΛΛΗΝ ΠΕΡΙΤΟΥΝΤΕΣ, &c.

See Wheler and Spon, who have both copied it, without discovering that the Stone it is cut on, stands in its original Place, or that it has any Relation to this Building.

[γ] This may be understood by comparing the Plan of this Portico, with the Plan of the Ionic Temple in the next Chapter.

[d] "Columnarum autem Proportiones & Symmetria, non erunt illis rationibus, quibus in ædibus sacris scriptæ. Aliam enim in Decorum Templis debent habere gravitatem, aliam in porticibus, & cæteris operibus fabricatam. Vitruvius, L. 5. C. 9.

"The Proportions of Columns [employed in Portico] and their Symmetry, shall not be in the same Ratios with those I preferred for sacred Edifices; because an Appearance of Dignity and Solidity, is requisite to the

scription [*a*], that the Portico here treated of, is the remains of an Agora or Market: The Entrance to which, must be allowed a much properer Place than the Gate of a Temple, for exhibiting to the Public a Law which regulated so important a Branch of Commerce.

The Inscription likewise on the Base, which formerly supported the Statue of Julia Augusta, furnishes an Argument in Favor of this Opinion; for why else should the names of two Persons be mentioned in it, as Prefects of the Market, when only one was at the Expence of the Statue? The Donor might indeed justly claim this Privilege, wherever it was erected; but the other Prefect cannot be supposed by any Right to enjoy this Honor, unless the Building before us had some Relation to his Office.

It may be proper to observe, that there were two Agoras in Athens, one called the Old Agora, and the other the New; the first of them seems to have been in the Ceramicus within the Walls, near the Dipylon; and the other, which is probably that under our present Consideration, was in a Part of the City, called Eretria; they were ornamented with Monuments of the most celebrated Actions [δ] of the Athenians, and with Statues of those Persons who had deserved well of the Republic.

P L A T E I.

A View of the Portico in its present State. Through the middle Intercolumniation is seen the Minaret or Steeple of the principal *Moschéa*. It is called by the Turks the *Jawm*, or *Jawmy*, which answers to our Cathedral Church; to these there always belongs a School or College, where those who design to officiate in the *Moschéas*, are instructed in the Mohammedan Ritual, by certain Professors who are held in high Esteem among the Turks, and are called *Mudereefes*, or Lecturers. On the Right Hand is the Church called *tou hagiou Soteris*, or St. Saviour's, which is now deserted and in a ruinous Condition. The Turkish Government makes a great Difficulty of permitting any Church to be repaired, and the Greeks are generally obliged to pay very dear for such Permission whenever it is granted. On the Left Hand, in the Wall of the House contiguous to the Portico, and partly in the Light Space, over the Crupper of the more distant Horse's Saddle, is that Jamb of the Door-case, on which is inscribed the Edict of Adrian relating to the Sale of Oils. The Gate out of which a Greek Servant is coming with a Fusil in his Hand, belongs to the House in which Monsieur Etienne Leoufon the French Consul lives; who is here introduced sitting between two Gentlemen, one a Turk, and the other a Greek, for the Sake of exhibiting the different Habits of this Country. The Fountain, on the Fore-Ground of the View, was rebuilt at the Expence of the French Consul, and on it are inscribed E. L. the initial Letters of his Name, with the Date of the Year in which it was finished: And although Characters of Persons are by no Means the Subject of this Book, yet to pass in Silence the disinterested Hospitality with which this Gentleman receives all Strangers, would argue a Want of Sensibility: He is indeed an uncommon Instance of modest Virtue, and universal Benevolence, without Weakness or Ostentation.

To erect or repair a public Fountain, is esteem'd by the Turks a Work of great Merit; and as the present Volume affords no other Occasion of representing one, the Liberty has been taken of turning this Fountain somewhat from its real Position, so as to give the Reader a View of this Kind of Turkish Fabrick: It stands however exactly on the Spot here assign'd it, and its Form is faithfully represented. The Figures by it are a common Turk, and an ordinary Servant Maid.

" the Temples of the Gods, but a less massive Species of Building, is proper
" for Porticos and other Works of that Kind."

[c] This Infirpation which we have foften mentioned, is a Law relating to the Duties which were impofed on fuch Oils and Olives as were the Produce of Attica: We learn from the Remains of it, what Proportion of this Produce was to be depofited at a certain public Office in Athens, &c.—Entries were likewife hereby ordered to be made at the proper Office, not only of the entire Quantities produced on the Lands of every Perfon who cultivated Olives, but likewife of the Quantities each of them fold, &c.—If this produce was fold for Exportation, an Entry was required, fetting forth the Price it fold for, the Buyer's Name, and the Name of the Place or Places to which the Veffel freighted with it was bound, &c.—The Penalties, likewife which were

incurred by those who neglected to make the above-mentioned Entries, and by those who made them falsely or fraudulently, were herein specified; and the whole seems to conclude with a Detail of the Manner of prosecuting the Offenders against this Law.

[6] Ἀνατολὴ γὰρ ἐμὴν τῶν καλῶν ἔργων τὰ ὑπομνήματα ἐν τῇ ἀγορᾷ ἂν αἰετῇ.
Epichios, in his Oration against Ctesiphon, "the Monuments of all your
" great Achievements are placed in the Agora."

In this Place, besides the Statues of Harmodius and Aristogiton, and of Brutus and Cassius which have been already mentioned, there were also those of Solon, of Conon, of Timotheus, of Demosthenes, with many others. It would be tedious to cite all the Authors who mention them.

P L A T E II.

Fig. 1. The Plan of this Portico. A, the remaining Jamb of the Door-case, on which is inscribed the Law of Adrian. B, B, the transverse Wall, in which the Door is placed, continued on each Side, and extending beyond the lateral Walls of the Portico, contrary to the Manner of Temples. C, C, the lateral Walls of the Portico. D, D, the Antæ.

Fig. 2. The Profile of the Capital of the Columns of this Portico on a larger Scale.

P L A T E III.

The front Elevation of the Doric Portico. The Acroterium which is over the Middle of the Pediment, probably supported a Statue of Lucius Cæsar.

P L A T E IV.

The lateral Elevation of the Doric Portico. A, one of the Antæ.

P L A T E V.

The Capital and Entablature. A, the Soffit of the Entablature.

P L A T E VI.

Fig. 1. The Capital of the Antæ, with a Section of the Entablature.

Fig. 2. A Section of the Capital of the Antæ.

Fig. 3. A Section of the Cornice over the Pediment in which the Mutules are omitted.

The Ornament at the beginning of this Chapter, is, with many other curious Marbles, inserted in the Wall of the *Catholicon*, or Metropolitan Church of Athens: It has no other Connection with this Chapter, than that it is the Frize of a Doric Building; which from this Fragment appears to have been highly finished, and richly ornamented; but of which no other Remains could be found. The Manner of decorating the Triglyphs is singular and beautiful.

The Ornament at the End of this Chapter is composed of various Pieces, which are here brought together, as they seem in some Measure, to illustrate that Part of the Subject which relates to the Statue of Julia Augusta; and since it may be supposed that this Portico was the Entrance to a Market where Corn and Oil were sold, what is here added from Fancy, has some Reference to that Idea, and these different Pieces are therefore connected together, so as to form one Object, by Means of a Garland composed of Wheat-Ears, and Olive Branches. In the Middle of it is an exact Copy of the Base, and the Inscription on it, which honors Julia Augusta with the Title of Providence; and as it probably supported a Statue of her in the Character of that Divinity, the reverses of four Roman Medals with different Figures of Providence on them, are here exhibited, because they may possibly convey some Idea, both of the Sense in which the Title of Providence was bestowed on that Princess, and likewise of those particular Characteristics which distinguished the Figure in which she was here represented. Of these Medals, the two uppermost seem to express the Providence which governs the World, for the Figures on each of them have a Scepter and a Globe, which are certainly the Symbols of Empire and Dominion. The two lowermost Medals were coined, one by Alexander Severus, and the other by Florianus. The Figure on the first of these, seems intended to express the Providence which feeds the World, and might be mistaken for a Ceres, were it not for the Legend round it; as there exist several Statues of Empresses, which very much resemble the Figure on this Medal, may it not be suspected that Julia was here represented in the same Manner? Especially if this Portico was really the Entrance to a Market. The Figure,

Figure on the Medal of Florianus, is distinguished with all the Attributes of those already described, and seems aptly enough to express that Providence which both feeds and governs the World.

The two Heads, represented in this ornament, are the Portraits of Livia the Wife of Augustus, and of Julia his Daughter, by Scribonia; the Legend round the Head of Livia is *LIBIAN MPAN*, or Livia Juno; and that round the Head of Julia, is *IOYAIAN AΦPOΔITHN*, or Julia Venus. They are both on the same Medal, the original of which is in that noble Collection belonging to his Grace the Duke of Devonshire; and has been formerly published by Haym, in his *Tesoro Britannico*.

Monsieur Le Roy, in his Book, entitled, *Les Ruines des plus beaux Monuments de la Grèce*, &c. has given two Plates which relate to the Antiquity before us; the first of them is accompanied with an historical Account of the Building, and the second, with an architectonic Dissertation concerning the Peculiarities which he observed in it. It may not be improper, to close the present Chapter with some Remarks on these Plates and Dissertations.

In his historical Account, page 32, Mons. Le Roy calls this Building [a] the Temple of Augustus; a Mistake which he seems to have fallen into by following too implicitly the Opinions of Wheler and Spon; Who were indeed Gentlemen of great Diligence, Learning, and Veracity. But the short Stay they made at Athens did not permit them to be in every Respect accurate, and their want of Skill in Architecture occasioned them to make frequent Errors concerning the Remains of ancient Edifices.

He supposes upon the Authority of the same Authors, as it should seem, that the Inscription on the Architrave of the Portico is not entire; but he might have discovered, when he was at Athens, that in this particular, they were mistaken. He should at least have copied so much of the original Inscription as he could see, in the State he saw it; instead of which, he has only copied from [b] Wheler and Spon a very imperfect, and indeed false Account of its Contents; and as these Authors had not seen the first Line of this Inscription, he also takes no Notice of it; and consequently, he omits the curious Point of History which is recorded on this Architrave, that Donations were bestowed on the Athenians by Julius Cæsar, and by Augustus. See Page 1, Note [c] of this Chapter.

Besides he evidently supposes, that the Words *ΑΘΗΝΑΙ ΑΡΧΗΤΕΤΙΑΙ* [c] signify the Nobility, or Body of the Athenian Nobility, who dedicate this Building to Augustus; when the Athenian Government being a pure Democracy, no such Body of Men existed; and when the Words he thus interprets, are incontestably a Dedication to Minerva the chief Goddess or Patroness, expressly made by the People of Athens.

He informs us farther, that Augustus is here honoured with the Title of a God, which is likewise a Mistake; and what is of more Importance (if these Matters are at all of Importance) he has entirely omitted to mention the Law of Adrian, although the Stone on which it is inscribed is Part of this Building, and still remains in its original Situation.

The Plate which accompanies his historical Account is a perspective View of the Portico. Here Mons. Le Roy has not only forgot to tell his Readers that it is reversed; but from his Manner of Expression they may conclude, that it is not reversed, and that the French Consul's house is really on the right Hand, and the House on the other Side of the Passage is on the Left, as he has represented them. It was necessary to mention this trifling Circumstance, because our View of the Portico differs in this Particular from the View which Mons. Le Roy has given of it; and they who compare them, might without this Notice, be unable to discover where the Error lies.

Though after all, this Error, had it been acknowledged, might be reckoned a light one, as it probably proceeded from the Inattention of the Engraver; in Justice to whose Merit, it must however be said, that he has acquitted himself extremely well in this Work; all the Views in it, though apparently made from very slight Sketches, are, so far as the Engraver is concerned, treated with Elegance and licentiousness; as will in

some sort be obvious to those who compare the two Books, when they are informed that the little Door, which in our View of it appears between the Head of the more distant Horse, and the Person who is about to mount him, is the Gate which Mons. Le Roy has placed in the Middle of his View; and by the Narrowness of the Passage to which that Door gives Admission (from which Passage [d], he informs us, he took his View) a very moderate Skill in Optics will suffice to shew that he must have been placed too near the Plane in which the Columns stand, to see them in the Manner he has chosen to represent them. Nor is this all; for if we except the Portico itself, and the little Ionic Column in the Porch of *Agias Soter*, there is not one Object in his View, that can be said to resemble its Original; since there are really no Trees in this Place, and the Forms of all the Buildings which he has made to accompany the Portico, are quite ideal.

But as Accuracy is not universally thought to be necessary in this Kind of Picturesque Representation, we shall waive any farther Remarks on this Plate.

It will however be proper to examine Plate XIV of his second Part somewhat more minutely; for here he treats of this Building in the Capacity of an Architect, and here the Public has a right to see the whole of these Remains, and to see them measured with Exactness; any Omission or Inaccuracy in this Part is censurable, as it frustrates the chief End which Books of this Sort propose to answer. Accuracy is the principal and almost the only Merit they can have. What Share of this may be expected in Mons. Le Roy's Performance, will appear from the following List, which contains some of the Omissions and Errors in his Plate XIV.

(1) He has omitted the Plan of the Portico. (2) He takes no notice of the Ante belonging to it, (3) nor of the Architrave within the Portico, (4) nor of the Door-Case. (5) He has omitted the lateral Acroteria; (6) He has omitted the Measure of the Stair on which the Columns are placed; (7) and he has made three Steps of what is only one in the Original; from these two last Articles it should seem, that he had no Opportunity of indulging his Curiosity so far,

[a] « Je vais parler de ceux qui furent élevés par les Empereurs Romains, ou en leur honneur. Entre ceux-ci le plus ancien qui soit à Athènes, est le Temple d'Auguste. Il étoit Prostyle ou Amphiprostyle; mais on ne peut décider précisément laquelle de ces deux formes il avoit: sa façade, qui subsiste encore, est composée comme on le voit de quatre Colonnes Doriques qui soutiennent un Entablement, sur l'Architrave duquel on lit une grande Inscription Gréque qui nous apprend qu'il fut dédié à cet Empereur par la Noblesse d'Athènes. Sous l'Architrave de Nicolas fils de Séraphin. Cette Inscription n'est pas entière: M. M. Spon &c. Wheler pensent que ce qui y manque est la Dédication à la Ville même de Rome. Ce qu'on lit sur la frise du Temple de Pola, &c. conformément ce sentiment! Mons. Le Roy. Part 1. Page 32.

[b] « My Companion hath observed, that the first Line is wanting, I have only noted the fifth Word; which I suppose by other Inscriptions was the Dedication to Rome, as that which remains is to Augustus; which the Athenian Nobility did, in the Time that Nicolas was Archon: Wheler, Page 388.

[c] « In the Original this Word is written ΑΡΧΗΤΕΤΙΑΙ, as both Wheler and Spon have given it, and not ΑΡΧΗΤΕΤΙΑΙ. It is an Epithet bestowed on Minerva, and whether she be called Archigetes or Archegetes, the meaning must be the same. The whole of this Matter is perhaps nothing more, than a Mistake of the Artist who cut the Inscription; he has probably made an Α instead of a Δ for the last Letter but one of this Word.

[d] « Pour le dessiner dans cet aspect, je suis entré dans une ruelle qui figure la maison du Consul de France, que l'on voit à gauche, d'avec une autre, que j'ai fait sur la droite. La porte, vue de face, est celle par où l'on entre de la rue dans ce passage, &c. Mons. Le Roy, Part 1. Page 32.

as to examine any Thing beneath the present Surface of the Ground. (8) He has marked 11 Flutings on each of his Columns, when in the Delineation of them which he has given, he should have marked but 9. For in the whole Circumference of each Column there are no more than 20 Flutings. (9) He has made the lower Diameters of his Column more than $3\frac{1}{2}$ Inches too small. (10) and their upper Diameters, more than $\frac{1}{2}$ of an Inch too small. (11) He has omitted the Cyma or Fillet at the Top of the Shaft, although it is a very essential Part of a Column; (12) and he has misrepresented the Profiles of the Annulets of the Capital, by making them Curves instead of right Lines. (13) The Projection of his Tænia, or Fillet on the Top of the Architrave, is twice as great as in the Original. (14) He has placed seven Drops under one of the Triglyphs, when there are no more than six in the Original; (15) he has omitted to give the Diameters of the Drops, (16) and he has strangely misrepresented the Form of all the Drops. His might indeed easily have mistaken them for Cylinders, but not for Cones of so short an Axis. (17) The Space between the Top of the Chausch of this Triglyph and its Capital, is thrice as great as in the Original; (18) and he has given no Projection to its Capital. (19) The Cyma Reversa, or Ogée, which is immediately under the Frieze, is twice as high (20) and its Projection is near twice so great as in the Original. (21) He has made the Fillet over the Ogée range with the lower Line of the Mutules, when it should range with the Bottom of the exterior Drops of the Mutules; (22) and he has omitted the Fillets between the Mutules. (23) He has not given the Soffit of the Entablature. (24) He has omitted the Cymatium of the Cornice in Fig. 2. (25) and both in Figure 1 and Figure 2, he has omitted the Lyon's Heads which adorn the Cymatium. (26) He has omitted to give a particular Representation of the Cornice of the Pediment, although it differs from the Cornice of the Entablature, both for the Form and Proportion of its Mouldings. (27) The uncommon Moulding over the Corona of the Cornice, which Monsr. Le Roy calls *le Boudin*, is in the Original continued likewise over the Corona of the Pediment, but he has omitted it in that Place. (28) He has also omitted the Cyma Reversa under the said Corona; the two last mentioned Mouldings are considerable Parts of the Cornice of the Pediment, and Monsr. Le Roy by omitting them, has greatly impoverished that Cornice. (29) He has made the Fillet under the Cymatium of the Pediment terminate against the *Boudin* of the Cornice, when it should project beyond it, and be profiled with the other Mouldings of the Cornice. (30) He has made the Cymatium of the Pediment with the upper Fillet, measure seven Inches and two Lines of the Paris Foot, which is more than seven Inches and a half of the London Foot; when the said Cymatium with the Fillet above it, and the other Fillet below it, measure no more than five Inches and a half: so that if an Inch be subtracted for the lower Fillet. His Measure of seven Inches and a half is then three Inches too great.

It would be tedious to insist on the many other Omissions and Mistakes that occur in this Plate XIV; these already enumerated have led our Author into a Variety of false Conclusions: for Instance, having made the Diameter too small, he measures the Height of the Column with it, and from thence concludes, that the Column is near 7 Diameters high, when it is exactly six [e]. From this Error in taking the Diameters, he also necessarily makes the Diminution of the Column more than two Inches too small. [b] &c.

But as Monsr. Le Roy's Animadversions and Reasonings on this Building, are deduced from such mistaken Facts, it would be superfluous to canvass any more of the Notions he has advanced concerning it.

* [a] La Colonne Dorique du Temple d'Anguile a presque sept Diamètres de hauteur.

* [b] Elle ne diminue pas autant que celle de Temples que nous avons donné précédemment. *Monsr. Le Roy, Part 2. Page 13.*





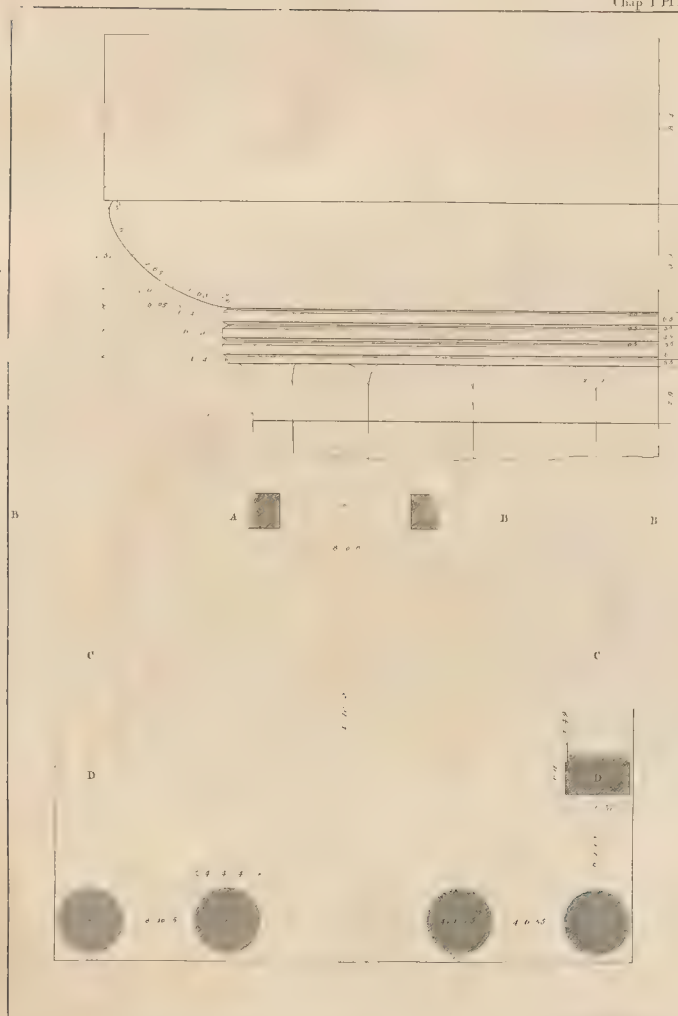
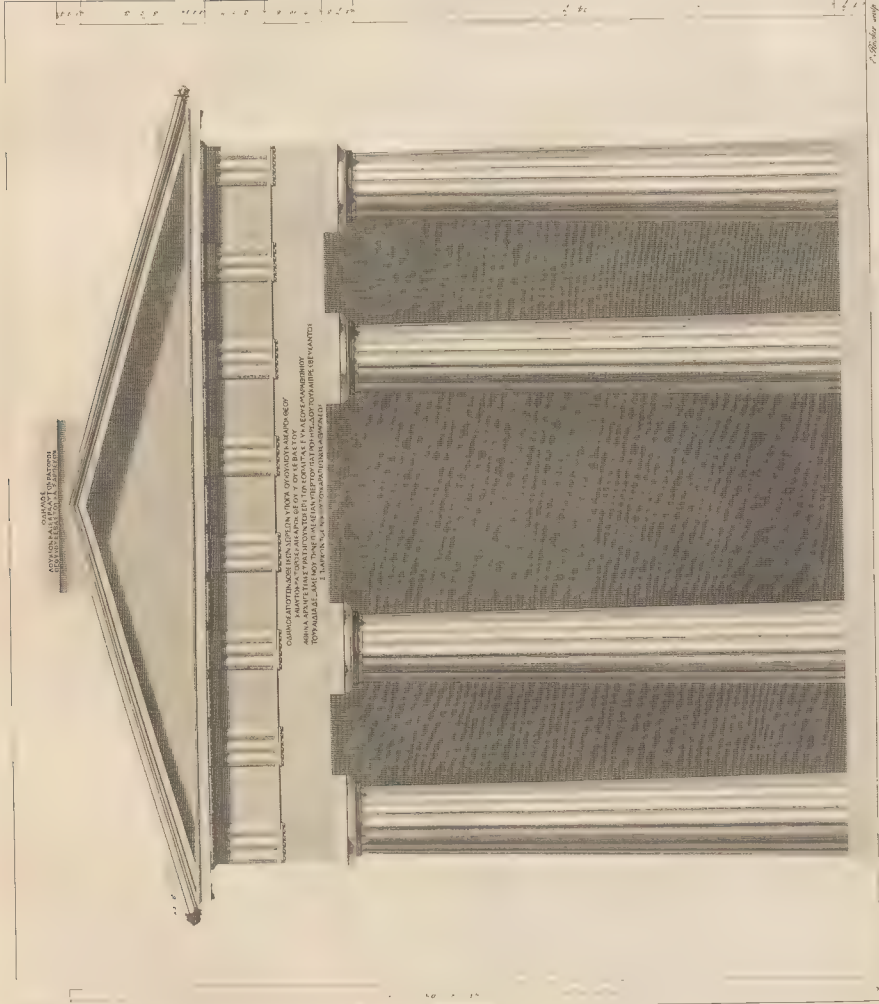
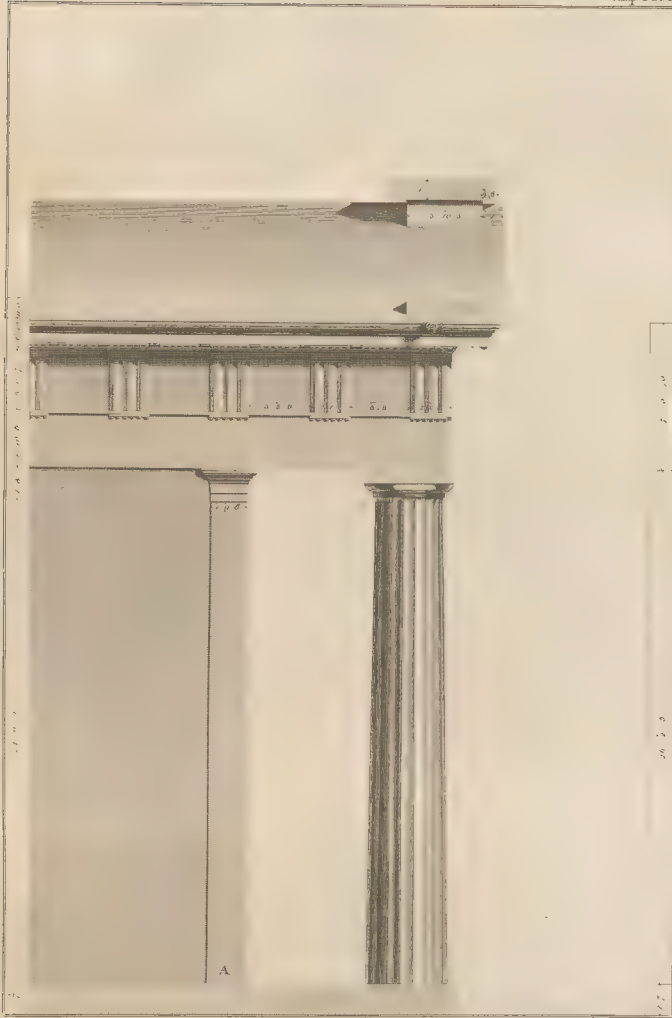


Figure 1.

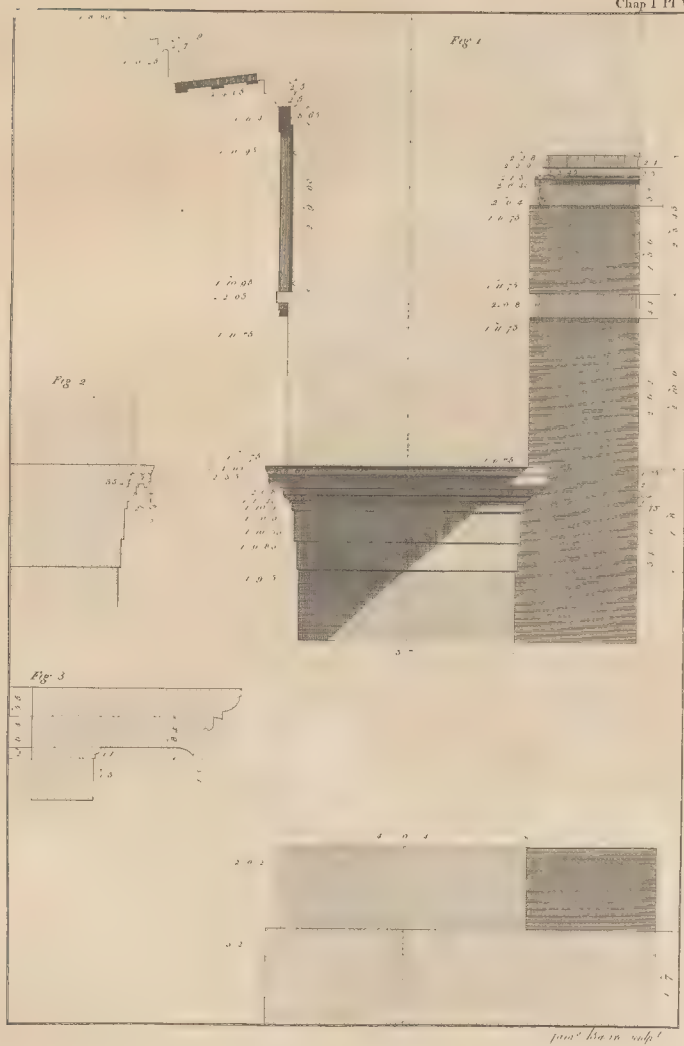




jam' hanc sty'

Chap. I Pl. V.





part de la porte

It should not however be omitted, that there was a Temple, a Statue, and a Fountain, which were dedicated to an Athenian Hero, named [c] Panops, and they were all of them, probably, near this Place; since by a Passage in Plato [d] the Fountain appears to have been just without that Gate of Athens, which was nearest to the Lyceum and the Ilidus. So small a Temple as this we have treated of, seems not to correspond with the high Veneration in which the Goddess Ceres was held at Athens; and it could by no Means be sufficient, for the Reception of that Train and Pomp, which doubtless accompanied the Celebration even of the lesser Mysteries. It may therefore rather be imagined, that the Hero Panops was honoured in this Temple.

A View of the Southward Side of this Temple in its present Condition. The distant Mountain on the right Hand is Pentelicus, under which appears the Convent of [e] *Hagios Afonatos*, and the Olive Grove which encompasses it. Nearer is the Ilissus, and the Bridge over it, leading to the Stadium Panathenaicum. The most distant Mountain on the left Hand is Parnes, now called *Chalabow* and [f] *Nochea*. The nearer Hills are probably Part of Mount Brilefus, the general Name for them at present is *Turco Bouna*; among these is a Rock split into two unequal Parts, which is called *Skifo Petra*. The distant Building on the left Hand is a Church dedicated to the Virgin Mary, and called e *Sotera Lycondemou*.

[f] Or, as the Greeks now spell it, *axala*, this is perhaps a Corruption of *axiala*, which was the Name of an Attic Demos.

⁶ I was going out of the Academy, directly to the Lyceum, by the Way which lies out of the City-Walls—but when I got to the Gate, where

The

The Figures represent the *Vaisvode*, or Turkish Governor of Athens, with some of his Attendants on a hunting Party.

P L A T E II.

A Plan of this Temple, which is Amphiprotylos, or with a Portico at each End. A, the Portico; B, the Pronaos or Vestibule; C, the Naos or Cell of the Temple; D, the Poficus or Back-front; EE, the Antæ of the Portico; FF, the Antæ of the Poficus. Note, the Columns GG, are wanting, but in the Place where they stood, Circles are marked on the Pavement, which are exactly of the same Diameters with the remaining Columns, and were evidently designed as an accurate Guide to the Workmen, when they erected those Columns which are now destroyed: for which Reason it was thought necessary to mark these Circles likewise on the Plan which is here given. The Capitals of the Antæ belonging to the Poficus or Back-front, remain entire, and are of the same Form and Dimension with those of the Portico, except only, that the Sides contiguous to the Back-wall of the Cell, are but half so broad as the Faces next the Columns: whereas, in the Antæ of the Portico, the Sides next the Pronaos, and the Faces next the Columns are equal. The Architraves of the Back-front project considerably beyond the Antæ, and there are sufficient Remains of them, to shew exactly, how far the Columns of the Back-front were distant from the Back-wall of the Cell.

P L A T E III.

The Elevation of the Portico. Note, the Cymatium is destroyed in the original Building, and the two Columns marked G, G, in the Plan are wanting; the Frize likewise which is here represented plain, has most probably been ornamented with Bass-relievos. See Plate VI.

P L A T E IV.

The South Side of the Temple. A, the Capital of one of the Antæ of the Poficus.

P L A T E V.

The Section of the Temple, Lengthways. A, the Portico; B, the Pronaos, or Vestibule; C, the Naos or Cell of the Temple; D, the Poficus; E, the Antæ of the Portico; F, the Antæ of the Poficus; G, the Remains of that Range of Stones which formed the Frize of the Entablature, H the Remains of that Range of Stones which formed the Cornice of the Entablature on the outside of this Temple.

P L A T E VI.

Fig. 1. The Capital and Base of the Columns, together with the Entablature. Note, the Cymatium of the Cornice is destroyed, as are likewise the Ornaments of the Frize, which was composed of Slabs about an Inch and a half thick. These were probably decorated with Sculpture, and added after the Temple was built. The dotted Line A, A, denotes the present Surface of the Frize, and the Figures here represented on it are copied from a Fragment found at Athens, which may possibly have belonged to this Place, since its Height and Thickness is such as exactly supplies the Space designed for this Ornament.

Fig. 2. A Section of one Quarter of the Column, to shew the Number and Proportion of the Flutings.

Fig. 3. The Manner of forming the Flutings.

P L A T E VII.

The Plan, Profile, and Section of an Angular Capital belonging to this Ionic Temple.

Fig.

Fig. 1. The Plan of the Capital; in which it is observable, that the Ornament called Echinus (or Eggs and Anchors) is, contrary to the present Custom, continued under the Volutes, and quite round the Capital.

Fig. 2. The Profile of the Capital. The Junction of the two Semi-Volutes at A, A, will be given at the End of this Chapter. This Part of an angular Ionic Capital, has not perhaps been published before.

Fig. 3. A Section through the Front of the Capital.

Fig. 4. A Section through the Side of the Capital.

Fig. 5. The Form and Dimensions of the Volute.

P L A T E VIII.

The Capital and Base of one of the Antæ; with the different Architraves which are employed in this Building. This Capital and Base are both continued quite round the outside of this Building; but in the Pronaos or Vestibule, the Base only is continued.

Fig. 1. A, the Architrave within the Portico.

Fig. 2. The Architrave to the Pronaos. A, the upper Fascia of this Architrave, enriched with a painted Ornament, which appears to be as ancient as the Building itself.

Fig. 3. The Form of the ancient Ornament which is painted on the upper Fascia of the Architrave of the Pronaos.

Fig. 4. The Architrave to the Pœcicus.

The Ornament at the Beginning of this Chapter, is Part of a Mosaic Pavement. Several Remains of these Pavements, are yet to be seen at Athens; this is however copied from one of the most elegant and best preserved, though it stands in the open Air, without any Building to protect it from the Injuries of the Weather: There are likewise three or four different Fragments of these Pavements, in the uninhabited Space which lies between the Temple of Theseus, and the Dipylon; and there is another, in a Church dedicated to St. Peter crucified, or as the Greeks call it, *tau Stauromenou Petrou*; this Church is on the Banks of the Ilissus, and is supposed by Wheeler and Spon, to be the Temple of Diana Agrotera.

The Ornament at the End of this Chapter, is a Diagonal View of one of the Angular Capitals belonging to this Building, and is here given, to shew the Junction of the two Semi-Volutes, on the internal Angle of this Capital.

Although Monf. Le Roy has given no particular Design of this Building, he has made several Mistakes concerning it; for in the Plate entitled; *Vue du Monument, appelé vulgairement à Athenes, l'Arc de Theseus*, which is the XXIII of the historical Part of his Work, he has introduced a small distant Building, on which, and on some distant Columns in the same View, he discourses in the following Manner, [a] 'In this Plate, to the left Hand of the Arch of Adrian, are seen some Columns which are the Remains of the Pantheon of Adrian. The Temple likewise of Diana Agrotera, or the Huntress, is to be observed there, it is necessary to pass the Ilissus to arrive at it, and you there find it near the Stadium, &c. The Temple of Diana Agrotera was one of the simplest the Greeks have erected, and some Remains of a beautiful Mosaic are still to be seen in it, the modern Greeks have made a Church of it which they call *Stauromenos Petros*, or St. Peter crucified. This last Temple appeared to me

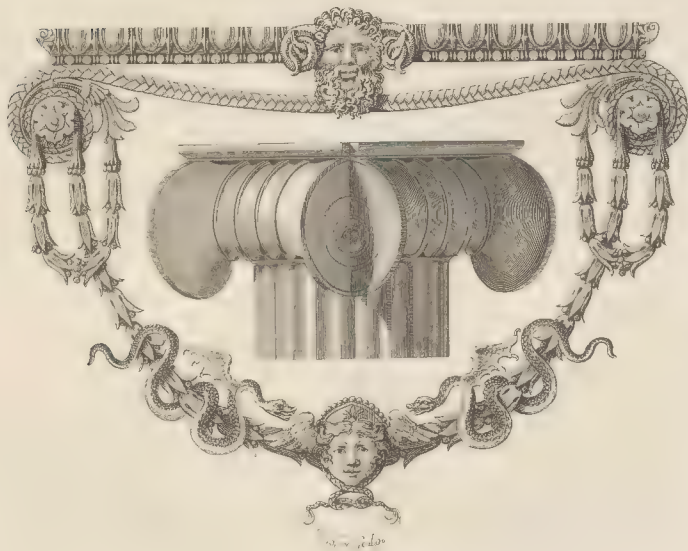
[a] 'On voit dans cette même Plaque, à gauche de l'Arc d'Adrien, des colonnes qui sont les restes du Pantheon d'Adrien. On y remarque aussi le temple de Diane-Agrotera ou la Chasseresse, dont Pausanias parle. Il faut passer l'Ilissus pour y arriver, &c. on le trouve auprès du Stade, &c. Le Temple de Diane-Agrotera étoit une des plus simples que les Grecs élevèrent. On y voit encore quelques restes d'une belle Mosaïque. Les Grecs modernes en ont fait une Eglise, qu'ils nomment *Stauromenos Petros*, saint

Pierre crucifié. Ce dernier Temple m'a paru si peu considérable que j'ai jugé superflu d'en donner le dessin en grand. Et que je n'en ai dit qu'un mot, mais j'ai cru au contraire, devoir donner la vue des ruines du Pantheon dont je viens de parler, &c. m'étendant particulièrement sur l'histoire de ce Monument, le plus superbe de tous ceux qu'Adrien fit élever dans la Ville d'Athènes.'

‘ of so little Consequence, that I judged it superfluous to give a large View of it, and have said very little concerning it; on the contrary I have thought it necessary to give a View of the Ruins of the Pantheon, which I have just before mentioned, and to enlarge on the History of that Structure, the most stately of all those which Adrian erected in the City of Athens.’ How well Monf. Le Roy has succeeded in his Disquisition on the Pantheon as he calls it, will be seen in the last Chapter of this Volume; at present it will be sufficient to observe, that the little Grecian Temple he has here mentioned, altho’ he omits to tell us what Order it is of, is by its Situation apparently intended to represent the Ionic Temple which has been treated of in this Chapter; and of Consequence it will be found that he hath totally mistaken many Particulars relating to it, for it has never been supposed, except by Monf. Le Roy, to be the Temple of Diana Agrotera, nor is there the least Traces of any Mosaic Work in it, nor is there one of the many Trees he has placed near it, neither is it called *Stauromenos Petros*.

The Stadium, and the Bridge over the Ilissus are $\frac{1}{4}$ of a Mile higher up the River than this Temple; and about the same Distance above the Stadium, is the Church called *Stauromenos Petros*, this indeed both Wheler and Spon, who were neither of them Architects, have supposed to be the Temple of Diana Agrotera, and it has a Mosaic Pavement; but Monf. Le Roy could not mean to call this a Grecian Temple, because it is entirely a rude modern Building, throughout which, except the Pavement, there is not one ancient Stone in its original Place, nor is there any other Circumstance, except the Pavement, which can indicate, that an ancient Temple, or a regular Piece of Architecture, was ever situated on the Spot. It is besides at least half a Mile to the left of any Object he has represented in his View, and of Consequence, must be considerably out of his Picture.

The Fact seems to be, that Monf. Le Roy has heard, and perhaps read of both these Churches, but in Reality has seen neither of them: and his Account happens to be confused, because he has unluckily joined the two Relations together, and has attributed them both to one Building.





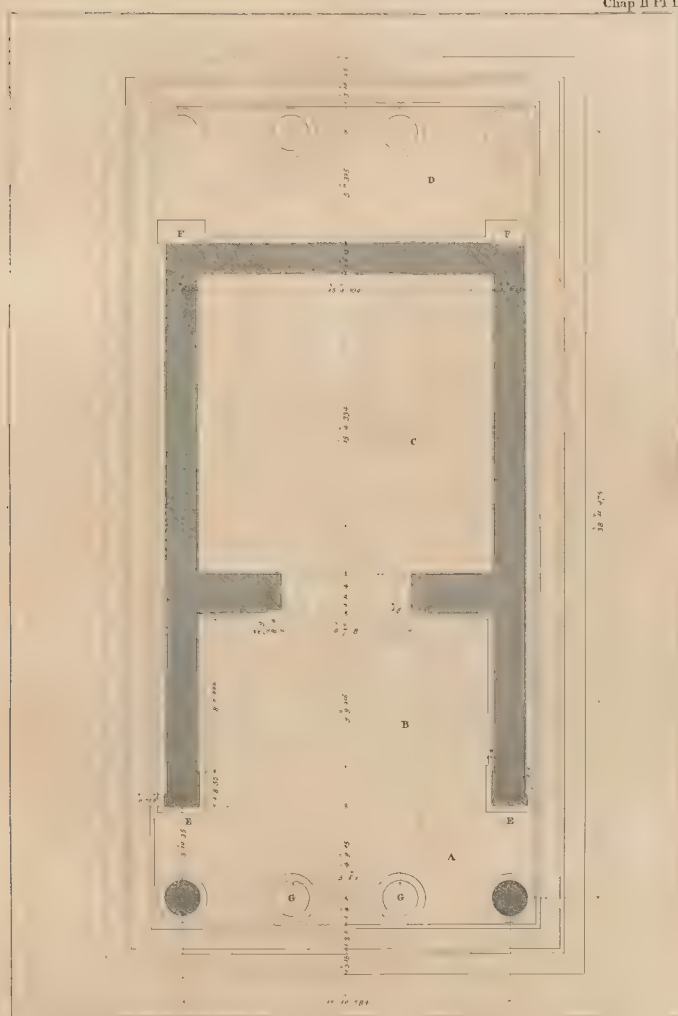
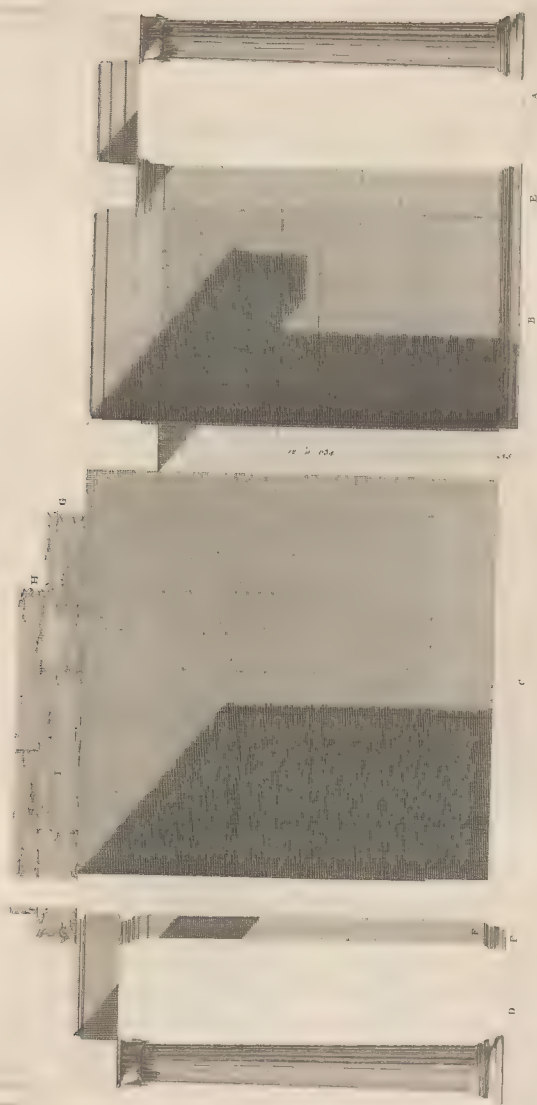




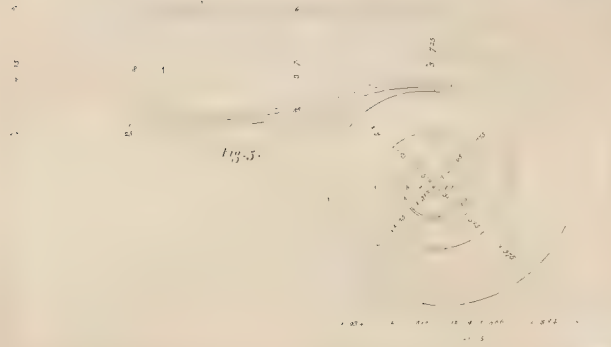
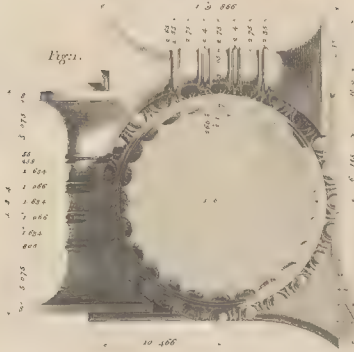
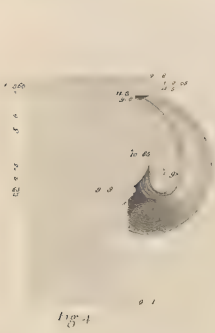
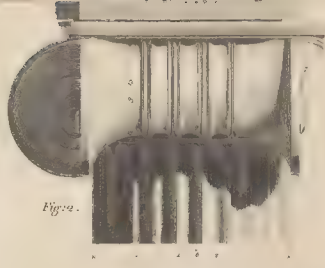
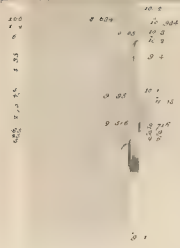


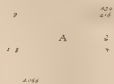
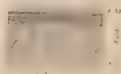
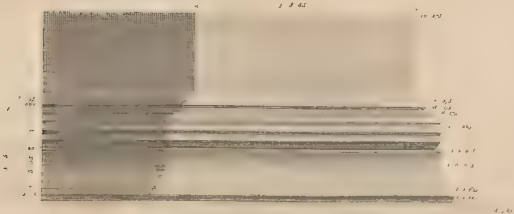
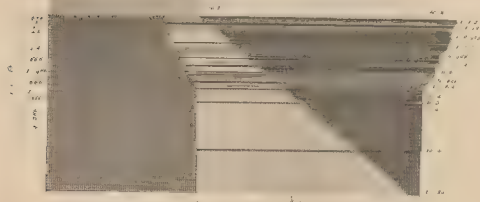
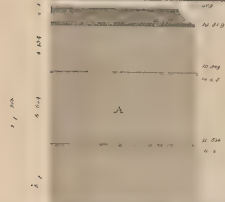
Fig. 1. 1752

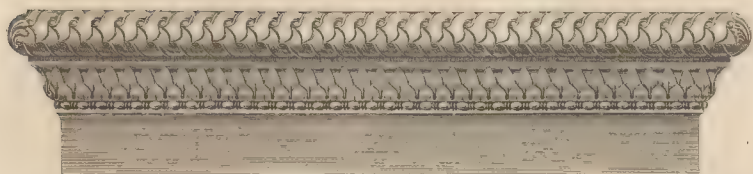
Fig. 2. 1752











Cap. m. sculp.

CHAPTER III.

Of the Octogon Tower of Andronicus Cyrrhestes.

THIS Octogon Tower is of Marble, on each Side is a Figure in Relievo, representing one of the eight Winds; which proves it to be the Marble Octogon Tower, built at Athens by Andronicus Cyrrhestes: as will appear from the following Description of it, given us by Vitruvius [a]. Some have chosen [says he] to reckon only four Winds, the East blowing from the equinoctial Sun-rise, the South from the Noon-day Sun, the West from the equinoctial Sun-setting, and the North from the Polar Stars. But those who are more exact, have reckoned eight Winds, particularly Andronicus Cyrrhestes, who on this System erected an Octogon Marble Tower at Athens, and on every Side of the Octogon, he wrought a Figure in Relievo, representing the Wind which blows against that Side; the Top of this Tower he finished with a conical Marble, on which he placed a brazen Triton, holding a Wand in his right Hand; this Triton is so contrived that he turns round with the Wind, and always stops when he directly faces it: Pointing with his Wand, over the Figure of the Wind at that Time blowing.

In Order to give an exact Idea of the present State of this Building, it is necessary to observe, that since the Time it was erected, the Surface of the Ground is raised fifteen or sixteen Feet on every Side of it, except that which looks to the North-East; here indeed it is not raised above ten or twelve Feet, for the Entrance is on this Side, and a considerable Quantity of Earth has been removed to make it accessible. There were originally two Doors to this Building; one of them on the North-East Side, which is the Entrance already mentioned, and is still in Use; the other is on the North-West Side, but remains totally closed up and concealed, by that Quantity of Soil and Rubbish, which has so considerably raised the Surface of the Ground here and in this Neighbourhood: So great an Accumulation of Earth, has likewise considerably diminished the apparent Height of this Building, and of Consequence, has absolutely destroyed whatever Beauty might originally result from its general Proportions. It is moreover much encumbered, and in great Part shut up from View, by the ordinary Houses near it, and by the Walls of those little Enclosures which belong to them; besides which, all the Mouldings within reach are so defaced, that it is scarcely possible to determine, what was their original Form.

[a] Vitruvius in the sixth Chapter of his first Book, treating of the Number and Quality of the Winds, and their Effects on the human Body, has occasionally described this Building in the following Words: 'Nonnullis placuit esse Ventos quatuor, ab Oriente æquinoctiali Solanum, à Meridie Austrum, ab Occidente æquinoctiali Favonium, à Septentrionali Septentri-
onem. Sed qui diligentius perquisiverunt, tradiderunt eos esse octo, maxi-
mè quidem Andronicus Cyrrhestes, qui etiam Exemplum collocavit Athenis

'Turrim marmoream Octogonon, & in singulis Lateribus Octogoni, singu-
lorum Ventorum Imagines excultas contra suos cujusque Flatus designavit,
& superque eam Turrim metam marmoream perfecit, & insuper Tritonem
æreum collocavit, dextra Manu virgam peragitem, & his est machinatus,
ut Vento circumageretur, & semper contra Flatum confisteret, superque
Imaginem flantis Venti indicem Virgam teneret. Book 1. Chap. 6.

From such disadvantageous Circumstances it is, that this Building does not, at its first Appearance, present the Spectator with an Idea of any extraordinary Beauty, or immediately give him that Pleasure, which he will receive on a more particular Examination of it.

The Roof, besides being curious for its Construction, is of a Form remarkably elegant, and wherever it can be seen, has a very fine Effect. The Figures on the Sides of the Octagon, are noble, bold Pieces of Sculpture, both for the Design and Execution, and ingeniously express the Characters of the Winds they are intended to represent. Under each of these Figures there is a Sun-dial; and as the East Dial, is only the West Dial reversed, and as the Noon-day Line in the South Dial, is a Perpendicular from which the Hour-lines belonging to the Fore noon, are equally distant with the correspondent Hour-lines belonging to the Afternoon; it is obvious, that the Astronomer who marked out these Dials, supported the Sides of this Octagon Tower, exactly fronted the four cardinal Points of the Horizon, and the four principal intermediate Points: and it appears that he was not mistaken; for on applying to its western Side, (which, according to this Supposition, should be in the Plane of the Meridian,) a magnetic Needle, made for such Purposes under the Direction of the ingenious and accurate Dr. Knight, it deflected from this Side towards the West, about $12^{\circ} 55'$; which as far as could be ascertained by repeated Meridian Observations of the Sun, was at that Time the magnetic Variation at Athens.

To trace the original Form of this Building it was necessary to make several considerable Excavations. The first was a Trench along the South East Side; where at the Depth of about fourteen Feet the upper Step appeared, and after that two others, and at length the Pavement. The Trench was then carried round the Angle at the southern Extremity of this Side, with an Intent to continue it likewise along that Side which fronts the South; but here the Workmen were soon stopped by a Wall which projected from it, and which appeared evidently to be an original Part of the Building; for not only the same Ranges of Masonry are continued here, but many of the Blocks of Marble are so wrought, as to be placed partly in the Face of the Octagon, and partly in this new discovered Wall: On farther Search, it was found to be built on a Plan which is about three fourths of a Circle, and to project from the South Side of the Octagon, after the Manner of a modern Bow-Window. The next Place that seemed to demand some Attention, was on the North West Side; where under the Figure of *Skiron*, there remained some faint Traces of the other Door, which it was now resolved to examine. Here on removing a great Quantity of Earth, not only the Door Case appeared, but also the greater Part of two fluted Columns, standing on the Steps before it, were found in their original Situations; many Fragments of the Entablature and Pediment they had supported, were likewise dug up in making these Researches: all which furnished abundant Materials for restoring this Edifice to the Form in which it is represented Plate III. every Part of which is fairly made out from Remains found on the Spot, except only the Conical Marble on the Top of the Roof, with the Triton which is supported by it; these are taken from the Description of Vitruvius, and are added here for the Sake of giving the Reader a more perfect Idea of this Building, and the general Effect of it when the whole was complete.

This Tower is now become a Turkish Chappel, and is called the *Tachab*; it is at present a Place of great Devotion, in which at stated Times, certain Dervises perform the circular Mohammedan Dance: But as the Inside of the Tower was filled to a considerable Height, with Dirt and Rubbish, the Inequality of whose Surface might prove some Impediment to this religious Exercise, the whole Space has been laid with a Deal Floor, at the Distance of about seven Feet from the ancient Pavement: The *Sheik*, or chief of the Dervises was applied to, for Permission to break up the Floor, and carry away the Rubbish which lay under it; this with great Civility he readily granted: Upon removing about 2700 Cubic Feet of Stones and Dirt, the whole Pavement appeared, entire, of white Marble, and inwrought with certain Cavities and Channels, which are accurately expressed in the Plan and Section. Plate II, and Plate IV of this Chapter.

It is difficult to ascertain the Purpose which these Channels were designed to answer, some Réasons however concur, to make it probable, that they are the Remains of a Clepsydra or Water-Dial[a].

The principal Channel is continued in a straight Line from the South Side of the Octagon, to the Center of the Pavement, where there is a Circular Hole which communicates with a subterraneous Passage: Here the Reader will please to recollect, that a Piece of Building which projects from this South Side of the Octagon, has been already described; and its Plan was said to be about three fourths of a Circle: This may well have served for a Castellum, or Reservoir, from whence a Quantity of Water was continually supplied, sufficient to work the Clepsydra; the Hole in the Middle of the Pavement would conveniently serve to carry off the waste Water, by means of the subterraneous Passage with which it communicates. No Attempt will be made at present, to retrieve the particular Structure of this Machine; or to shew precisely, the Manner in which the Traces now remaining, were connected with the Parts that have been long since destroyed: To give this indeed would be to produce a Proof, whereas no more is here intended than to propose a Conjecture.

If it should be judged necessary for the Support of this Conjecture, to point out some Stream or Supply of Water near this Place, by which the supposed Water Dial might have been regularly worked; it does happen that such a Stream is to be found. For there is a Spring [b] which rises at the Foot of the Rock on which the Acropolis is built, somewhat before you arrive at the Propylæa, and supplies a Current, of which indeed nobody drinks, for the Water is brackish; but it is conveyed, partly under Ground, and partly in earthen Pipes which are supported by Walls, to the principal *Moschéa*; where the Turks use it for those Ablutions which they constantly perform whenever they begin their Devotions. It is remarkable, that this Stream before it arrives at the *Moschéa*, passes within 10 Feet of the Tower here treated of, and what particularly deserves our Notice, either the Stream itself or the Fountain which furnishes the Stream, was anciently called by the Name of Clepsydra[c].

[a] The Ancients, besides the Use of Sundials, had various Methods for measuring Time by Means of Water. That by which the Orators at Athens were obliged to regulate the Length of their Pleadings, was indeed a very simple Contrivance: but there were also Machines of a complex and artificial Construction, which being put in Motion by Water served to shew the Hours: Suidas informs us that these Instruments were called Clepsydra.

Κλεψύδρα, ὅπως ἀποκαταρτίζεται ἐν αὐτῇ: ὅπως μεταρτίζεται, ὅπως δὲ ἀργεῖται ὅσον μετρητέον, ὅπως καὶ πλεονέκτημα ἔχει, καὶ ὅπως ἐκ τῆς ἀποκαταρτίζουσας ὕδατος ἐκέρχεται, καὶ οὕτως αὐτὴν οὐκ ἔστιν ἀποκαταρτίζουσα. Suidas on the Word Clepsydra.

* Clepsydra. An astronomical Instrument, by which the Hours are measured, &c. Also a Vessel having a very small Hole towards the Bottom, which was set full of Water, in the Place where Causes were tried. By which Vessel the Orators were used to plead.

Vitruvius, for what Reason is not certain, seems studiously to avoid calling these Instruments by the Name of Clepsydra, he has however in the 9th Chapter of his ninth Book, described some of them under the Name of (Horologia ex Aqua) Water Dials and (Horologia Hybernæ) Winter Dials. The many minute Particulars which are mentioned in these Descriptions, must render them almost unintelligible, unless they are accompanied with Figures of the Dials described; but omitting such Particulars, a general Idea of one of them will not perhaps be unacceptable to the Reader.

* To convey the Water to this Machine, the following Method, (says Vitruvius) must be observed: Behind the Dial let a Castellum or Reservoir be made, to which the Water is conveyed by a Pipe, in the Bottom let there be a Cavity, and in this fix a brazen Tympanum, having a Hole in it, by which the Water may run out of the Reservoir, &c. This Water was conveyed into a Receptacle or Basin which it gradually filled, in the Basin was a Piece of Cork, or other buoyant Substance, which floated on the Surface of the Water, and gradually mounted with it, as the Basin filled; to the Float was fixed one End of a small Chain, the other End of the Chain being carried over the Axis of a Wheel, had a Weight fixed to it, which counterpoised the Float, and always kept the Chain stretched; so that as the Basin filled and the Float mounted, the Counterpoise of Course descended, and the Axis of the Wheel, about which the Chain was passed, necessarily turned round; the Wheel also in which the Axis was placed turned round with it and shewed the Hour: The Equality of the Wheels Motion, and of Consequence, the Correctness of the Dial, evidently depended on the equal Flow of the Water out of the Reservoir into the Basin.

There were doubtless various other Methods of constructing these Dials, some of which gave Motion to little Figures, or founded Instruments, or performed other curious Feats; and some of them struck the Hour, by dropping little Stones upon a Tympanum. But whatever the Machinery might be, the Castellum or Reservoir of Water, with the Channels or Pipes for conducting it, so as to operate on the Instrument, and a Place also for conveying away the waste Water, must have been essentially necessary to them all.

[b] This Spring is mentioned by Pausanias, who says it is near the Grotto in which were the Temples of Apollo and Pan; these Temples are destroyed, but the Grotto, with this Spring which is just under it, still remain exactly in the Situation where Pausanias has described them; near it is another less considerable Spring, which soon unites its Waters with the above-mentioned, and here Pausanias seems to place the Temple of Esculapius, in which he observes there was a Fountain. See Pausanias, Page 49.

Sir George Wheeler is the first, if not the only Traveller who has taken notice of the Water, which these Springs furnish. See his Travels, page 383.

[c] Aristophanes seems to place this Spring called Clepsydra, near the Grotto of Pan.

ΚΙ. ἔγω γὰρ πρὸ Πανός, καλῶς
ΜΥ. Καὶ πῶς δὲ ἀγαθὸν ἐστὶν αὐτῷ ἐν τῇ πόλει;
ΚΙ. Καὶ ἄλλα ἔστιν ἀποκαταρτίζουσα τῇ Κλεψύδρῃ. *Egfronia*, ver. 909.

KI. conveniently, in the Grotto of Pan,

* MY. But how shall I return purified into the City;

* KI. Very well surely, after washing yourself at the Clepsydra.

Plutarch mentions this Spring, though without saying in what part of Athens it rises.

* ΚΑ. κατὰ τὴν ἀγορὴν αὐτὴν τῇ, ἀναδεδραμένη ὕδατος ἐκ τῆς ἀποκαταρτίζουσας ὕδατος. *Plutarch in the Life of M. Antonius.*

* And (M. Antonius) in Obedience to a certain Oracle having filled a Vessel

* (e) with the Water of the Clepsydra, he carried it with him.

But Hesychius in the following Passage is more explicit.

Κλεψύδρα, ὅπως ἀποκαταρτίζεται ἐν αὐτῇ: ὅπως μεταρτίζεται, ὅπως δὲ ἀργεῖται ὅσον μετρητέον, ὅπως καὶ πλεονέκτημα ἔχει, καὶ ὅπως ἐκ τῆς ἀποκαταρτίζουσας ὕδατος ἐκέρχεται, καὶ οὕτως αὐτὴν οὐκ ἔστιν ἀποκαταρτίζουσα. *Hesychius on the Word Κλεψύδρα.*

* Clepsirhyton or flowing by Stealth. The Water of the Clepsydra.

* This is a Spring at Athens, which from the Acropolis is carried under

* Ground, a Course of about twenty Stadia.

Hour of the Day; and serving to regulate whatever Business depended on the Observation of them; would have answered its intention very imperfectly, without some such Contrivance as a Clepsydra. The Opinion that such an Instrument has been placed in this Tower, was first suggested by the Channels on the Pavement; but whatever was the Use of these Channels, it is certain that they are only the Remains of something which has formerly been more considerable; and the Accuracy with which they are wrought is some Indication, that great Exactness in the Execution was thought necessary to effect that Purpose, whatever it might be, towards which they were originally designed to contribute.

Another obstacle still remained, which it was necessary to remove, before the Delincation of this Building could be completed; for the whole Figure of *Libs* or the South West Wind, and half the Figure of *Notos* or the South Wind, were concealed in the Wall of a neighbouring House; which the Owner was prevailed on to pull down, and these Sculptures were then discovered perfect and unhurt. The same Person when he rebuilt the House, agreed for a small Consideration to leave some Space between that and the two Figures; and even consented that a Window should be left in the Wall on that Side, through which they might be conveniently viewed by any future Traveller.

P L A T E I.

A View of the Tower of the Winds in its present Condition, taken from a Window in the House of the *Mudeerees Effendi*. Over the Door-Way of this Building and on each Side of it, are evident Traces of the Entablature and Pediment which formerly adorned it; these will be referred to and explained at Plate VII. and Plate VIII. The distant Rock with the Building on it, represents Part of the Acropolis or Fortrefs of Athens. The Turk with long Hair, whose Back is turned to the Spectator, is the *Sheih Miftapha*; chief of those Dervishes who perform the circular Dance in the Tower of the Winds; on the Top of which, in a Cavity to be described at Plate VI. he has by way of Ornament, placed a large wooden Model of his Turban. The Female Figures represent a Christian Matron of distinction, accompanied by three of her Daughters and her Servant Maid; the Matron is in the Habit proper to her Age and Station, it is extremely short-waisted, and is generally made of Scarlet Cloth: two of her Daughters, who are marriageable, are veiled, and walk behind her; the third, who is very young, is under the Care of the Servant-Maid. In the white Wall which is immediately behind these Figures, may be observed a darkish horizontal Line from which some Herbs or Weeds are growing: The Darknes of that Line and the Growth of the Weeds, is occasioned by Leakage from the Water-pipes which are inserted in that Part of the Wall; by these Pipes, the brackish Stream whose Sources are at the Foot of the Acropolis, is conveyed towards the principal *Moschea*.

The Gate, through which the Horses are coming, leads into the *Basar* or Market Place, which you here enter close by the principal *Moschea*. On the Fore-Ground of this View is a Wall, in which may be observed several Fragments of Statues, and ruined Mouldings of Architecture.

P L A T E II.

The Plan of the Tower of the Winds. A, the present Entrance, which is under the Figure of *Kaikias*. B, the Entrance under the Figure of *Skiron*, before which the Level of the Street is raised to the Top of the Door-Cafe: here the Steps before the Door, the Columns, and many other particulars relating to this Building were discovered. C, the additional Building under the Figure of *Notos*, which communicated with the inside of the Octagon Tower, by means of an Aperture in the South wall; this Aperture from the remains of a Fillet which surrounded it [see Fig. IV.] appears to have been small and rectangular; but its exact Dimensions cannot now be determined, that part of the wall being broke away and the Aperture enlarged, purposely, it should seem, to gain a more easy admission to the inside of this additional Building. The Pavement within the Tower being lower than the Threshold of the Door, you descend to it by the Step L.

The Marks and Channels on the Pavement admit of little Explanation: it may however be observed that the circular Hole in the Center, communicates with a subterraneous Passage marked by the two parallel dotted Lines D E, F G.

Each external Face of the Octagon Tower considered without its Ornaments, is one perpendicular Plane from top to bottom; but on the inside it is otherwise, for that part of each Face which is above the denticulated Cornice [see Plate IV.] projects two Inches over the Part which is between the said Cornice and the Pavement. The lowest of the interior Cornices is interrupted by the two Doors, and breaks off on each Side of them in a very obtuse Angle: and the upper Cornice or Entablature supported by eight Columns, as likewise the Fascia on which those Columns stand, are circular. So far therefore as the Plan regards these Particulars which are on the inside of the Tower, it is necessary to divide it into four Parts. The first Part from *a* to *b*, is one fourth of the interior Surface of the Wall immediately above the Pavement; the second from *b* to *c*, is one fourth of the interior Surface immediately above the lower Cornice; here the greatest Projection of this Cornice is marked by a single Line, and the manner of its breaking on each Side of the Door-ways is also shewn: The third Part from *c* to *d*, is the interior Surface of the Wall above the second Cornice; the Projection of this Cornice is also marked with a single Line: The last Part from *d* to *a*, is the remaining fourth of the interior Surface; on this is marked the circular Band or Fascia on which the eight Columns are placed, with the Plans of two of those Columns.

P L A T E III.

The Elevation of the Tower of the Winds. It has been already said, that the Triton and the conical Marble on which he is placed, are added from the Description of Vitruvius: And it is necessary to say further, that the Capitals here given to the Columns of the Portal, although they were found among the Ruins of this Building, did perhaps never belong to it; for the upper Part of the Shafts of these Columns are broken off, and it is not possible to be certain how they finished. This Kind of Capital has been in frequent Use both at Athens and in other Parts of Greece, and that which supports the Triton at the Top of the Roof, a considerable Fragment of which remains, evidently appears to have been of this Species; that is, the upper Range of Leaves was not divided like the Acanthus, or like any other of the Foliages proper to the Corinthian Capital, but were smooth and resemble what our workmen call Water Leaves. The Fragment of this Capital and the Cavity in which it was originally placed, will be particularly described in Plate VI. The kind of Base which supports this Capital and terminates the Roof, is the only Moulding which is supplied here without due Authority for its Form.

P L A T E IV.

A Section of the Tower of the Winds. This will be sufficiently understood by what has been said to explain Plate II. All the Space from the Pavement to the Top of the Cornice A, was filled with Dirt and Rubbish, among which several human Bones were found: and over all this, the Deal Floor was laid so as to conceal the Cornice A. As the Greeks bury in their Churches, the human Bones found here seem to indicate that this has once been a Christian Church.

P L A T E V.

The external Mouldings of the Tower of the Winds. The Lion's Head on the Cymatium is perforated and serves as a Spout to carry off the Rain-water; there are three of them on each Face of the Octagon.

Fig. II. A Section of the uppermost of the three Steps which form the Basis or Stereobata on which this Building stands, as also of the Torus and Fillet immediately above the uppermost Step.

P L A T E

P L A T E VI.

Fig. 1. A quarter of the Roof of the Tower of the Winds; it is of Marble and cut into the form of Tiles. (a) AA, a circular Cavity on the top of the Roof, in which the Capital to be described at Fig. 3. was most probably placed. BBB, Holes which communicate with the Lions Heads on the Cymatium, and convey the Rain Water through their mouths.

Fig. 2. A Section of half the aforeſaid Roof. AA, half the circular Cavity on the top of the Roof. B, half the Capital to be deſcribed at Fig. 3. placed in that circular Cavity. The dotted Line CC is a continuation of the Roof and ſupplies that part of it which is at preſent deſtroyed. This Line is drawn, to ſhow how much of the Capital marked B was originally concealed when the Roof was entire.

Fig. 3. The Fragment of a Capital marked B in the preceding Figure, and which in Plate III. of this Chapter is, with ſome reſtorations, made to ſupport the conical Marble and the Triton. We found it, when we firſt arrived at Athens, thrown out of its place but ſtill lying on the lower part of the Roof of this Tower; from whence ſome of the Derviſhes children afterwards rolled it down: It now ſerves for a Seat, and is placed at the Derviſhes Door. But it is obvious that it ſtood originally as we have repreſented it in the III. and IV. Plates of this Chapter, and alſo in Fig. 2. of the preſent Plate. For the lower part of it marked B, tho' rudely wrought, is round, and exactly fits the circular Cavity on the top of the Roof marked AA in the two preceding Figures. Beſides, if we place it in this Cavity, and complete the upper Surface of the Roof by continuing the dotted Line CC, Fig. 2. till it interſect this Fragment, the round ruder part of it which was concealed by the Roof, will, by that interſection, be exactly divided from the more finiſhed octagonal part which was expoſed to View. It may likewiſe be obſerved, that the octagonal form of this part of the Capital, does in a particular manner render it an Ornament perfectly ſuitable to the place aſſigned it; ſince on that account, its Angles would properly coincide with the diviſions of the Roof, and its Faces would correſpond with thoſe of this Octagon Tower.

P L A T E VII.

Fig. 1. The Capital and Entablature of the Portico before the Door.

Fig. 2. A Fragment of the Dentells belonging to the Cornice of this Entablature.

Fig. 3. The Profile of the Cornice belonging to the circular Projection under the Figure of ΝΟΤΟΣ. This Cornice, an aſtragal only excepted, is compoſed of the ſame Mouldings with that of the Entablature.

Concerning Fig. 1. it has already been obſerved that conſiderable Remains of both the Columns ſtanding before the North-Weſt Door, were diſcovered in their original ſituation; they are without Baſes, and their Flutings are ſingular. The fragment of a Capital of the ſpecies here repreſented, was found on digging about this Building. It correſponds as well to the fragment on the top of the Roof, as to the general ſtyle of ornament which prevails throughout this Tower. ſuch Capitals are frequent as well at Athens as in other Parts of Greece. Altho' we do not find, that any example of them has been hitherto publiſhed.

The Authorities for the Entablature are as follow: The Architrave and Frize are taken from the Stone, a Section of which covered with Dotts is given in the following Plate. The Veſtiges of four ſuch Stones are ſtill remaining, one end of each is viſible on the inſide of the Tower, for they are inſerted the whole thickneſs of the Wall; the other ends, broken as they are, do nevertheleſs project ſomewhat from the ſurface of the Wall, and retain very perfectly the Profile of the Architrave and Frize.

There is one of theſe Stones on each Side of either Door-Way, two of them are thus repreſented in Plate I. of this Chapter: they are likewiſe expreſſed by Mr. Dalton, and by Monſ. Le Roy (very negligently indeed by the latter) in their Prints of this Building.

(*) This contrivance of covering Edifices with Marble wrought into the form of Tiles, appeared to the Ancients ſo uſeful a piece of ingenuity, that they judged the Author of it worthy of having his name recorded in an Inſcription which ſecured to him the honour of this Invention. Pausanias tells us that he was of Naxos, that his name was Byzas, and that he lived in the

time when Alyattes reigned in Lydia, and Aſtyages the ſon of Cyaxares reigned over the Medes, or about 580 years before the Chriſtian Era: which makes him contemporary with Solon the Athenian, and Tarquinius Priſcus King of the Romans. *Pausanias, Book 5, page 398.*

No Part either of the Cornice or Pediment remain in their proper Places; these were easily thrown down, because the Stones out of which they were formed, did not like the last mentioned make part of the Wall; but the surface of the Wall being somewhat sunk to receive them, they were very superficially inserted or bedded in it. As this part of the surface of the Wall appears to have fitted very exactly with the Profile of the Cornice, and the Pitch of the Pediment; it was thought sufficient authority for restoring them both in Plate III. especially as many Fragments were found on digging here, that exactly fitted those Traces of the Cornice which still remain cut in these Walls. One of these Fragments is given at Fig. 2. of this Plate.

Mr. Dalton, tho' his Print is designed only as a Sketch, has faithfully expressed the general form of the Traces of this Cornice and Pediment, but they are strangely misrepresented by Monf. Le Roy, in the Prints he has given of the Tower of the Winds.

P L A T E VIII.

The Capital of one of the Antæ, with the Vestiges of the Entablature and the Door-Case. This Capital is destroyed, but the Traces of it remaining on the Wall against which it profiled, indicate that it was of this form. The dotted Stone immediately over this Capital, is the Section of the Architrave and Frize, which was referred to in the description of the last Plate; over this is a shaded Profile, representing the Traces of the Cornice which still remain cut into the surface of the Wall, as was explained in the foregoing Plate. The Mouldings of the Door-Case and those of the internal Face of the Architrave are not so much defaced, as to prevent their Measures and Profiles from being exactly determined.

P L A T E IX.

The internal Mouldings of the Tower of the Winds.

Fig. 1. The lower Cornice.

Fig. 2. The second Cornice, enriched with Dentels and Modillions.

Fig. 3. The Soffit of the second Cornice.

Fig. * 3. The same Soffit on a lesser scale, shewing the form of the angular Modillions, and of the irregular Pannels on each side of them.

Fig. 4. The circular Fascia, with the inferior part of one of the Columns which it supports, likewise the Capital and the Entablature of those Columns.

Fig. 5. Explains the manner in which the cabled part of the Flutings on those Columns are terminated.

P L A T E X.

Three of the eight Dials on the Tower of the Winds. Under the word ΝΟΤΟΣ is that on the South Side; under ΕΥΡΟΣ is that on the South-East Side; and under ΑΠΗΛΙΩΤΗΣ, that on the East Side of the Tower.

P L A T E XI.

Two more of the eight Dials. Under the word ΚΑΙΚΙΑΣ, is that on the North-East Side; and under the word ΒΟΡΕΑΣ, that on the North Side of this Tower. The Lines on the three remaining Dials are the reverse of those on the South-East, the East, and the North-East Dials already mentioned; all these Lines are very entire, and the Cavities in which the Gnomons were fixed, are not much injured; but the Gnomons themselves are destroyed.

It is observable that not only the Hours of the Day, but the Solstices also, and the Equinoxes are projected on these Dials; and that the longest as well as the shortest Days, are divided alike into twelve Hours.

The eight following Plates are copied from the Sculptures which represent the eight Winds; and because many Persons who are likely to become our Readers, have wished that some notice should be taken of Monf. le Roy's account of these figures; their desire shall here be complied with. In doing
this

this we shall therefore, immediately after the account given of each Figure, subjoin Monf. le Roy's description of it, together with what Wheler or Spon have said on the same subject, that our Readers may have an opportunity of comparing them. By this comparison it will be seen, that if Monf. le Roy owes a great deal to his copying their relation so faithfully, he has by that sort of exactness been also led into many mistakes.

To avoid repetition in the description of each particular Wind, we shall here observe in general, that the Sculptor has given Wings to all these Figures; *Libs* and *Zephyrus* only appear with their Legs naked, all the others he has represented wearing a kind of Buskin; and he has distinguished each Figure, *Eurus* only excepted, by some particular Symbol. In the following description of them, the effects of these Winds on the Climate of Athens, are remarked, so far principally as relates to the Symbols which characterize them.

P L A T E XII.

BOREAS, The North Wind; is cold, fierce and stormy. At Athens, from the situation perhaps of some Rocks and Grottos, it makes a loud, hollow Noise, greatly resembling the sound of a Conch-shell when you blow through it; the Sculptor was probably induced from such resemblance of sound, to place a Conch-Shell in the hand of this Figure. He is represented an old Man looking full on the Spectator, and is more warmly clothed than any other of these Figures except *Skiron*; for over the Tunic or close Garment which descends to his knees, he has a short Jacket with sleeves that cover his Arms quite down to his Wrist. His under Tunic is perhaps the *Exomis*, as that with the sleeves to it, may be the *Cheirodota*, and his Cloke or Mantle, the *Chlamys* of the Ancients.

Monfieur Le Roy describes it thus, '*Boreas*, ou le Nord, qui est à gauche de *Skiron*, est un vieux Barbon avec des bottines aux jambes, & un Manteau dont il se cache le visage pour se garantir du Froid.'

Wheeler's Translator bestows the epithet of *vieux Barbon* on this Figure, and describes it almost in the same words with Spon, who says: 'ce Vent là vole très vite avec des bottines aux jambes, & un manteau dont il se cache le nez pour se garantir du froid. Il ne porte rien.'

None of these Gentlemen, have observed the Conch-shell which is in the Hand of *Boreas*; and they are quite mistaken, when they say, he hides his face in his Mantle. It is indeed the figure of *Eurus*, that they have here described under the Name of *Boreas*: which seems to prove, that Wheler and Spon did not make all their descriptions on the spot, but wrote their Notes by memory. To this we must attribute, the several mistakes they have committed in relation to these Figures. These mistakes, we see, in this and in most other Instances, are repeated by Monfieur Le Roy.

P L A T E XIII.

KAIKIAS or *Cæcias*, the North-East Wind; is Cloudy, Wet and Cold; Snow, and at some Seasons, Hail and Tempest accompany this Wind. The figure which represents it, is an old Man with a severe Countenance; He holds with both his Hands a circular Shield, from whence he seems prepared to rattle down a storm of Hail; the inside of it is turned to the Spectators; the Handle in the middle of it, proves to be a Shield.

'*Cæcias*,' says Monfieur Le Roy, 'ou le Nord-Est, &c. est un Vieillard qui tient dans sa main un plat d'Olives qu'il renverse. Pour signifier peut-être que ce Vent est nuisible à ce Fruit.'

Wheeler's account of this Figure is thus rendered by his French Translator: '*Cæcias*, ou le Vent de Nord-Est, &c. est représenté comme un vieux Barbon, qui porte son plat d'Olives, qu'il renverse, &c. je croirois que ce vent est ainsi représenté parce qu'il est ennemi des Olives,' &c.

But it is incontestibly a Shield, and not a Dish which *Cæcias* holds, and it is much more probable, that the Contents are Hail Stones than Olives.

P L A T E XIV.

APELIOTES, the East-Wind; brings a gradual gentle Rain, and is a great friend to Vegetation. The Sculptor has represented this Wind, by the figure of a young Man, with his hair flowing in every direction, he has a fine open Countenance, and holds with both Hands, the Skirt of his Mantle filled with variety

riety of Fruit, a Honey-Comb and some ears of Corn; this Wind is supposed at Athens to contribute to Fertility and Abundance, or as *Dervish Mystapha* used to express himself; 'this is a divine Wind, it wafts the blessings of God to us from Mecca.'

Monf. Le Roy says, '*Apeliotes ou le Vent de Levant; est exprimé par la figure d'un jeune Homme avec des Ailes, portant dans son Mantou des pommes de grenades, et toutes sortes de fruits, pour montrer que ce Vent rendoit le Pays fertile.*'

Wheler's Translator describes this Wind in the following words. '*C'est la figure d'un jeune homme avec des Ailes, portant dans le pli de son Mantou des pommes, de citrons et des grenades, et toutes sortes de fruits, pour montrer que ce vent rendoit ce Pays fertile.*' &c.

Neither Wheler nor Spon have mentioned the ears of Corn or the Honey-Comb which Apeliotes carries in his Mantle. Monf. Le Roy has likewise omitted them.

P L A T E XV.

Eurus, the South-East Wind; which at Athens is sultry and gloomy, and brings much Rain. It is represented by an old Man with a morose Countenance; he is, more than any other of these Figures, wrapt up in his mantle; his right arm and hand is entirely hid in one part of it, and the other part which conceals his left arm, is held up before his face; his Vest is considerably longer than that belonging to any other of these Figures.

But Monf. Le Roy, who with Wheler and Spon has really described this Figure when he should have described *Boreas*, here tells us that *Eurus* is naked. '*Eurus, says he, ou le Vent de Sud-Est, a des Ailes; il est nud et ne porte rien.*'

Both Wheler and Spon are strangely mistaken in their description of *Eurus*: the words by which Wheler's Translator has expressed him, are, '*il est représenté en jeune homme, avec des Ailes, nud, et ne*' &c.

P L A T E XVI.

Notus, the South Wind; is sultry and very wet. The Sculptor has represented this Wind, by the figure of a young Man emptying a Jar of Water.

P L A T E XVII.

Libs, the South-West Wind; blows directly across the Saronic Gulf, full on that shore of Attica which extends from the Isthmus of Corinth, to the Promontory of Sunium; and right into the Piræus. This Wind is represented by the figure of a robust Man, bearing in his hands the *Aplustre* (a) of a Ship, which he seems to push before him; but whether this symbol denotes the facility with which Ships by means of this Wind enter the Piræus; or whether it characterizes him a destroyer of Ships, as that Coast of Attica (b) becomes a dangerous Lee-Shore when this Wind blows, is not perhaps easily determined.

Wheler and Spon have not described the Figures which represent these last mentioned Winds, *Libs* and *Notus*; nor indeed was it possible they should; they did not see them; for when Wheler and Spon were at Athens, these Figures were enclosed in the Wall of a House adjoining to the Tower of the Winds. Monf. Le Roy found this Obstacle removed, and might have seen them to advantage, but he has nevertheless omitted the description of them; he tells us however, that these Figures likewise have Allegories; but adds, that he could not distinguish them, so well as he has distinguished the others.

(a) The *Aplustre*, or as the Greeks called it, the *Apluston*, is mentioned by many ancient Authors; and is represented in many of the ancient Sculptures and Paintings. By them we find, that the *Aplustre* was generally placed

on the upper extremity of the Ships stern; but its use does not seem to be any where clearly described.

(b) Herodotus relates that after the battle of Salamis, the greater part of the broken Vessels of Xerxes's Fleet were driven by a Westerly Wind to the Shore of Colias in Attica. See Herodotus, Book VIII. Now the Promontory of Colias is part of that Shore which it is already observed, exactly faces Libs or the South-West Wind. In another part of the same Book VIII, we find that the Greeks returned to Salamis (where they had before brought all the Wreck, which continued floating about that Coast) and having first separated that part of the Persian spoils, which they designed to dedicate to the Gods, they divided the rest of the booty amongst themselves. That

part of the Spoils which they dedicated to Apollo at Delphi, was formed into a Statue twelve Cubits high, holding the Prow of a Ship in his hand. These Spoils were perhaps, the brazen Beaks and *Aplustre* of the ruined Persian Ships, and the Statue formed out of them might be the figure of Libs, the Wind which had driven those Wrecks on the Coast of Attica. The *Aplustre* with which Libs is here figured on the Tower of the Winds, may be designed to commemorate the same Event. But this, it must be owned is mere conjecture.

P L A T E XVIII.

ZEPHYRUS, the West Wind; in the Summer brings very sultry Weather, but in the Spring is pleasant, warm, and favorable to Vegetation. He is here figured a beautiful Youth, with a pleasing and benign Aspect, and seems to glide on, with the easiest, gentlest Motion; he is the only one of these Figures represented without a Tunic or Vest; he is indeed entirely naked except his loose Mantle, the skirt of which is filled with Flowers.

Monf. Le Roy describes this Wind as follows: 'Zephyrus, ou le Vent d'Ouest, &c. est représenté en jeune homme, l'efomac et les jambes nues, portant des fleurs dans le devant de son Manteau; ce qui exprime, apparemment, que ce Vent est doux à Athènes, & favorable aux fleurs.'

Spon tells us: 'Zephyrus, &c. est le Vent d'Occident, Ouest ou Ponente, il est jeune, et a l'efomac et la jambe à nud. Il présente des fleurs dans le devant de son Manteau, &c. Aussi est-ce un vent doux & agreable, qui est ami des fleurs, &c.'

But when these Gentlemen say, the Stomach and Legs of Zephyrus are naked, they do not duly express that he has neither Tunic nor Vest, and that he is quite naked except his loose Mantle.

P L A T E XIX.

SCIRON, the North-West Wind; the dryest which blows at Athens. This Wind is extremely cold in Winter, but in the Summer is scorching, violent, and accompanied with fierce and frequent Lightnings; it does great Mischief to all vegetable Productions, and affects the Health of the Inhabitants. There is an Aire of Languor in the Countenance of this Figure. His upper Tunic is like that of Boreas, very short and has Sleeves which reach to his Wrist; the Vase he holds is of a form very different from the Water-jar in the Hands of Notus, which would indeed be a very improper Symbol for this dry Wind; his Vase is curiously wrought, and probably represents a brazen Fire-Pot(a); from whence he may be supposed to scatter Ashes and burning Coals, expressive of the drying and scorching Quality of this Wind, and of the frequent Lightnings which attend it.

Monf. Le Roy says, that 'Andronicus représentait Sciron ou le Nord-Ouest, &c. avec un Manteau & des bottines, parceque ce Vent est froid; le Vase plein d'eau qu'il renverse, exprime peut être aussi qu'il est pluvieux.'

Spon tells us that this Figure of Sciron, 'porte de même que le Vent du Nord, une Veste & des bottines, mais il a outre cela une Vase d'eau renversé à la main: ainsi il failloit que ce Vent de Nord-Ouest ou Maestro fut pluvieux à Athènes, &c.'

That is, they suppose Sciron to have a Water-Pot in his Hand, and to be a rainy Wind; which must be a Mistake, because it never rains at Athens with a North-West Wind. Monf. Le Roy describing the Dress of this Figure, differs from Spon; for instead of a Vest and Buskins, he gives him a Mantle, and Buskins; 'because,' says he, 'this Wind is cold.' But this Conclusion from the Dress he has given Sciron, does not seem to be just; for the South and South-East Winds are likewise figured each of them with a Mantle and Buskins. They are notwithstanding, two of the most sultry Winds that blow there.

Thus much for Monf. Le Roy's Description of the Winds: in which it must be observed, that his exact Agreement with Wheler and Spon, in so many of their peculiar Omissions and Errors, and even in their turn of Expression, is somewhat marvellous. In one point however, he expressly contradicts those Gentlemen, for he says, 'the Sculpture of these Figures is very indifferent.' Does this satisfy his Readers Curiosity? or excuse his Neglect of making accurate Prints from these Figures, which are really excellent for their Sculpture, and the Characters of their Heads are admirable. They are moreover singularly curious for the subjects they represent.

Monf. Le Roy in the first Part of his Book, has given a Description of this Building accompanied with a View of it in its present State; and in his second Part, he has given two Plates which exhibit the Roof, the Elevation, the Plan and the Section of this Building.

[a] 'Εν τῷ δὲ πύλῳ, αἱ τρεῖς κερύκες ἀνθρακας κολλοῦσιν. There are likewise Vases in which they carry burning Coals. Jul. Poll. Onom. Book VI. 89. See likewise Hesychius on the Word τῖσσοις, which he says is the name of the Vase in which they carry Fire. Jul. Poll. seems to call the same Vessel τῖσσοις. Book X. 104.

(b) La Sculpture même de ses Figures est très médiocre, quoique M. M. Spon & Wheler en parlent différemment. Even the Sculpture of its Figures is very middling, altho' M. M. Spon and Wheler talk differently of it. Monf. Le Roy, P. I. Page 97.

In his View of it are seen three of the Figures representing the Winds; here we shall find, that his Delineations of them are as inaccurate, as his Descriptions. That Figure which appears in Front, Pl. XIV. he informs us, represents *Sciron* or the North-West Wind; in this the uppermost Vest with Sleeves is omitted, and of Consequence the Arms are naked; besides this, the Position of the Legs is changed, and an Arm is added which is not in the Original. On the right Hand of this Figure, says Monf. Le Roy, is *Zephyrus*, and on the left *Boreas*: *Zephyrus*, he tells us in his Description, is a young Man with his Stomach and Legs naked, carrying Flowers in his Mantle: but in this View, he has represented him with a venerable Beard, clothed in a Vest and without his Mantle; when in the Original he has a Mantle and no Vest. The Figure of *Boreas* like the former bears little Resemblance to the Original; the Position of the Head, the Legs and the Arms, are very different from it; he has moreover omitted his Conch-Shell, his uppermost Vest, and his Mantle,

On the Cymatium of the Cornice, human Faces are placed by Monf. Le Roy; these he supposes represent the twenty-four Winds into which the Romans divided their Compaſs. As they are very entire, it might easily have been discovered that they are not the Heads of Men, but of Lions; and that they only serve for Spouts.

The Lines drawn in his View to represent the Sun-Dials, greatly resemble the little slight Prints in Wheeler's and Spon's Voyages; but they give no idea of the Original.

On the right Hand of the Tower, Monf. Le Roy has introduced the Houſe which we built in this Place, that which we found standing here having been demolished by us, in order to copy the Figures of *Libs* and *Notus*; this Houſe he has represented with due Exactness. On that side of it which faces the Tower, is the little Window which we made, purposely to give future Travellers, a distinct View of those Figures; this he has likewise expressed with sufficient Accuracy, but has not availed himself of it, to View and describe these Figures.

In the second Part of Monf. Le Roy's Book, there are two Plates which relate to this Octogon Tower; that numbered XXVII, exhibits the Roof and the Elevation; that numbered XXVIII, the Plan and Section. His Plan of the Roof is terminated by Lines which form an Octogon, and represent the extreme Projection of the Cymatium on which the Lion's Heads are placed. Now, the Space between this Octogon and the Base of the Pyramidal Roof is in Monf. Le Roy's Representation one Plane; but in the Original it is composed of eight Planes; and the Intersections of these Planes form eight Angles, each of which lies perpendicularly over one of the Angles of the Octogon Tower. The Edge which is raised on the Extremity of these Planes, to hinder the Rain-Water from running off alike in every part; and the Perforations made in it, to carry that Water thro' the Lion's Mouths, are unnoticed by him. The Base of the Pyramidal Roof is a Polygon of twenty-four Sides, exactly as Monf. Le Roy has made it; but his Disposition of those Sides is wrong, for in the Original, three of them entire are placed over each Face of the Octogon; whereas he has placed two whole Sides, and two half Sides in those Spaces; so that the Angles fall where the middle of the Sides should be, and of consequence the Middle of his Sides where the Angles should be; and if Lines are drawn from the Center of the Polygon, thro' those Angles set in their original Position, they will bisect the Sides of Monf. Le Roy's Polygon, as they will likewise the Angles at the Center of it; and not one of those Lines so drawn, will tend to any Point of Monf. Le Roy's imaginary Compaſs. His Conjecture therefore concerning the twenty-four Winds is without Foundation; and the Facts which he has alledged in Support of this Conjecture, do, when truly represented, absolutely destroy it.

He has made the Faces of his Pyramidal Roof quite plain, altho' in the Original they are each divided into five Parts imitating Tiles. He has omitted the Cavity at the Top of the Roof, and has supplied its place with a large round Stone, which is not there, and for which he has no Authority. He has not given the Measures of any part of this Roof.

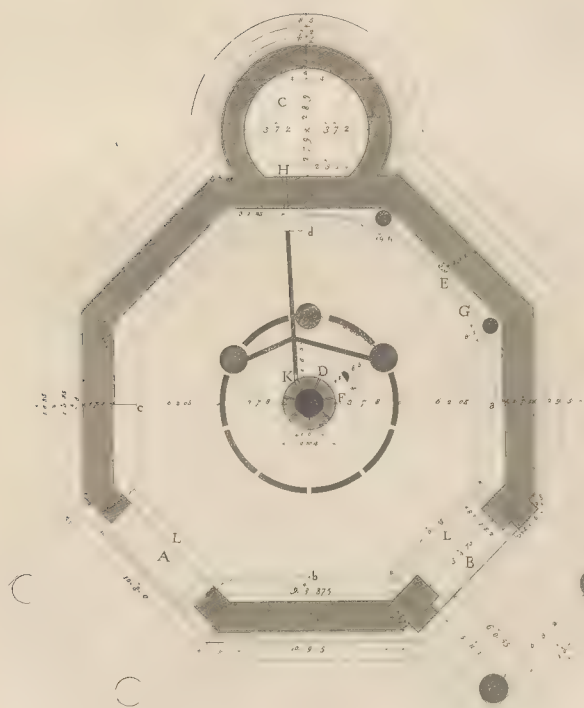
It now remains to consider his Plan, Elevation and Section of this Building; in these, the Omissions seem to claim particular Notice; they are as follows: 1. The three Steps which form the Basis of this Building. 2. The Door-way under the Figure of *Sciron*, altho' it is observed by Spon (a). 3. The Antæ and the Columns before the Doors. 4. The additional round Building under the Figure of *Notus*. 5. The Moulding immediately above the Steps or Basis of the Building. 6. The little Apertures or Windows, which are situated over the Figures of the Winds; there is one of them on each Face of the Octagon. 7. He has omitted the Division of the Roof into Tiles. 8. He has omitted the Sun-Dials. 9. The Step by which you descend to the inside Pavement. 10. He has not expressed the different Thickness of the Wall above and below the denticulated Cornice. 11. He has omitted the Cavities and Channels on the Pavement, altho' he found the Pavement cleared at our Expence, from the Rubbish which had formerly covered it, and altho' a Trap-Door was left in the new Flooring, purposely to accommodate Travellers with a View of these Channels and Cavities. 12. He has omitted the lower Cornice on the Inside of this Building. To these may be added, that he has not given any proper Profile of the Mouldings, nor indeed the particular Design of any Part which might enable his Reader to judge with Precision, on the Merits of this curious Building.

Concerning his measures it may be said that they are in general very inaccurate; for Instance, the circular Fascia which sustains the small fluted Columns on the Inside of this Building, is in the original 1 Foot 0, $\frac{1}{16}$ Inch, to this he assigns only 9 Inches of the Parisian Foot, which is about 9 $\frac{1}{4}$ Inches of the English Foot; his Measure is therefore more than 3 Inches too small. The Height of the Entablature which is supported by those small fluted Columns, measures 1 Foot 9 Inches in the Original; to this he has given only 7 Inches of the Parisian Foot, or he makes it equal to about 7 $\frac{1}{2}$ Inches of the English Foot; that is, he has made it 1 Foot 1 $\frac{1}{2}$ Inch too small. The Space from the Top of the exterior Cymatium on which the Lions Heads are placed, to the Bottom of the Moulding immediately under the Figures of the Winds, is in the Original 8 Foot 4 $\frac{1}{16}$ Inches to this Space Monf. Le Roy has assigned, only 5 Feet 6 Inches 9 Lines Parisian Measure, equal to 5 Feet 11 Inches English Measure, which is 2 Feet 5 $\frac{1}{2}$ Inches too small, and yet in this space he has marked the lower Moulding 4 $\frac{1}{4}$ Inches too large.

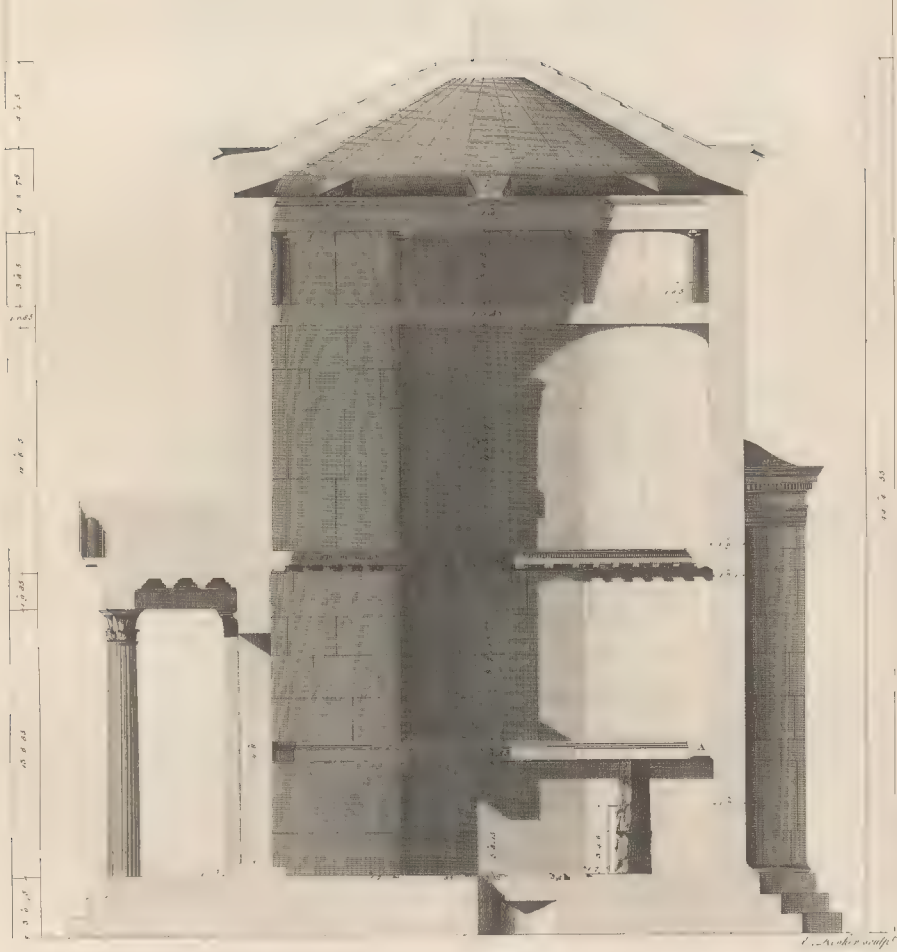
(a) Elle ne reçoit de jour que par deux Portes, dont il y en a une qui est | walled up. Spon's Voyage, Vol. II. Page 176, the last Line. See also Page
suivante. This Building receives no light except by two Doors, one of which is | 354, Line 4, of the same Volume.











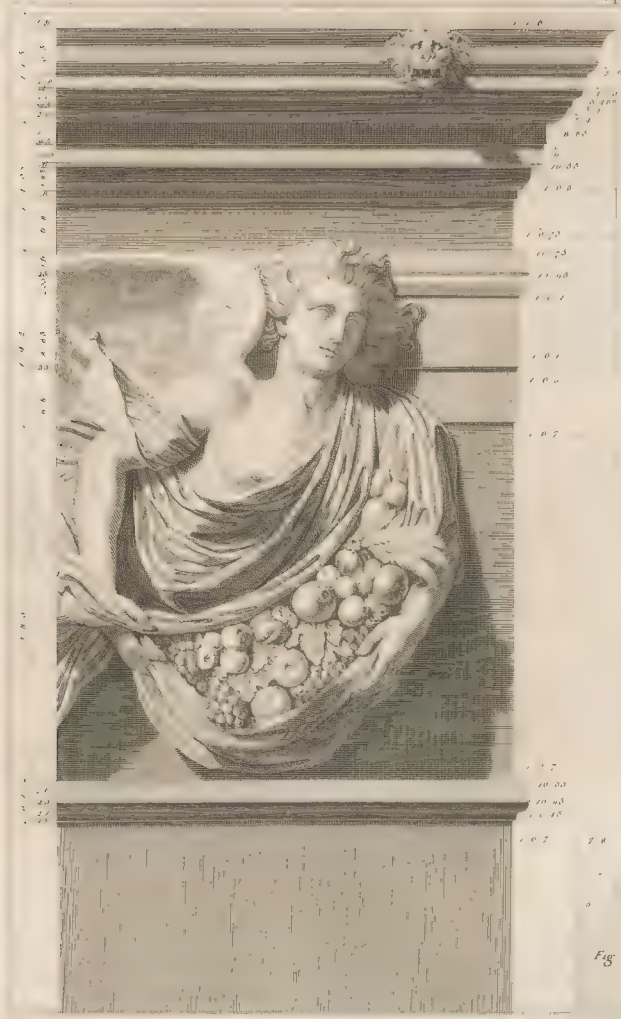
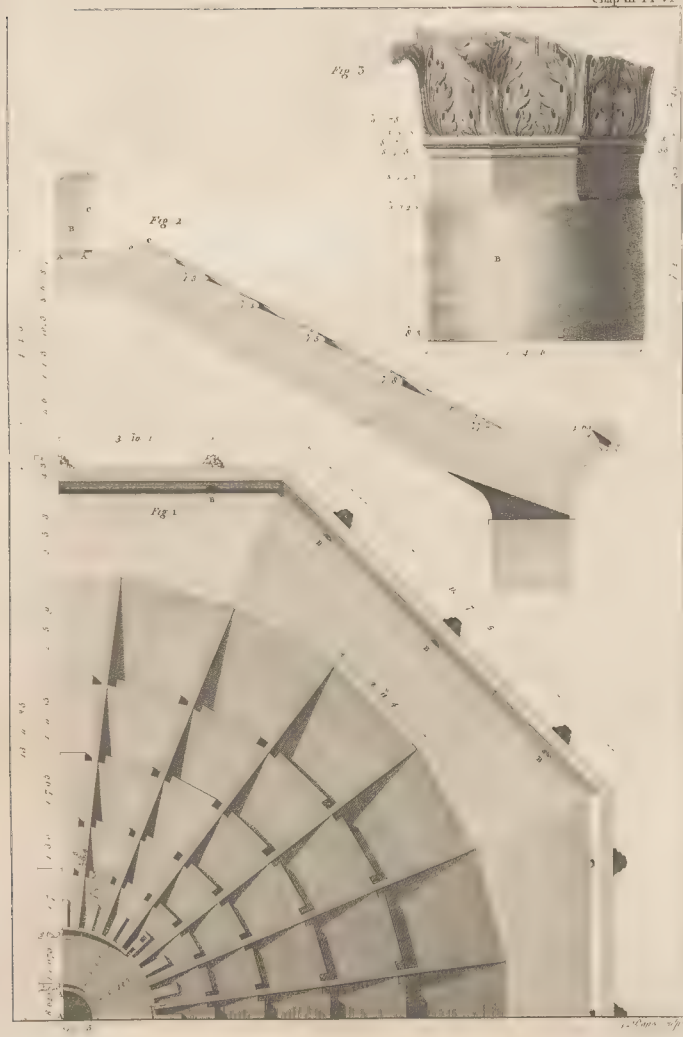
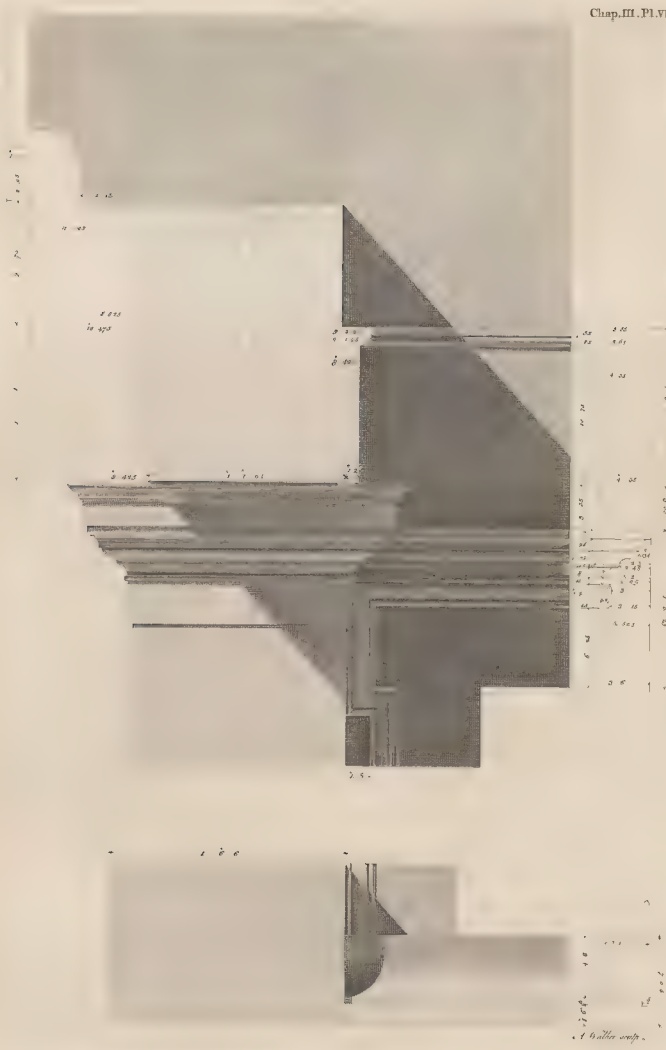
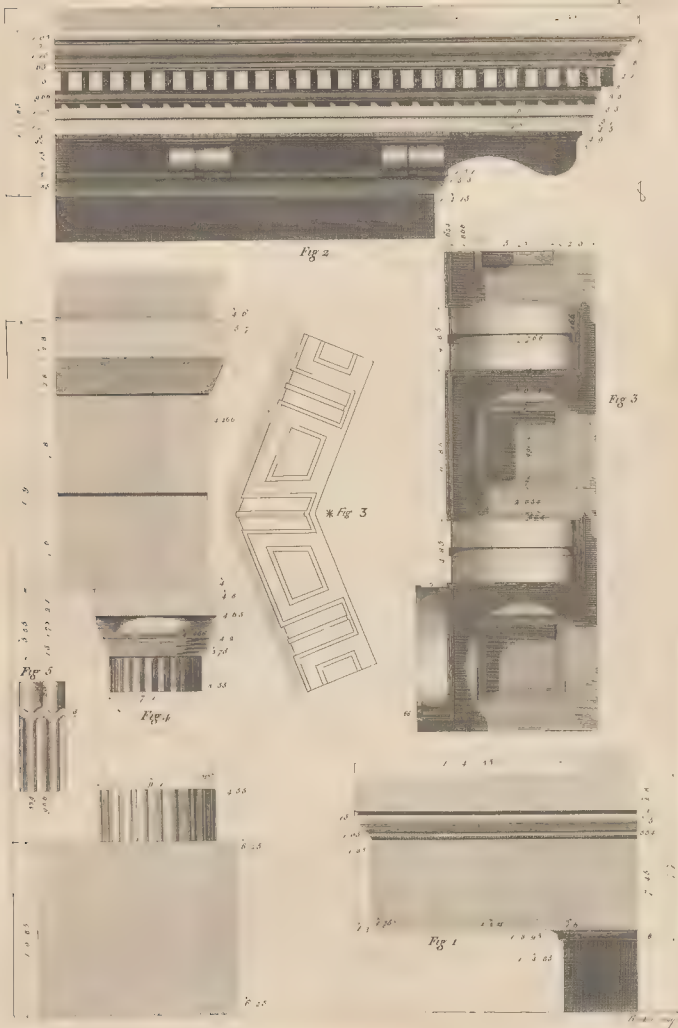
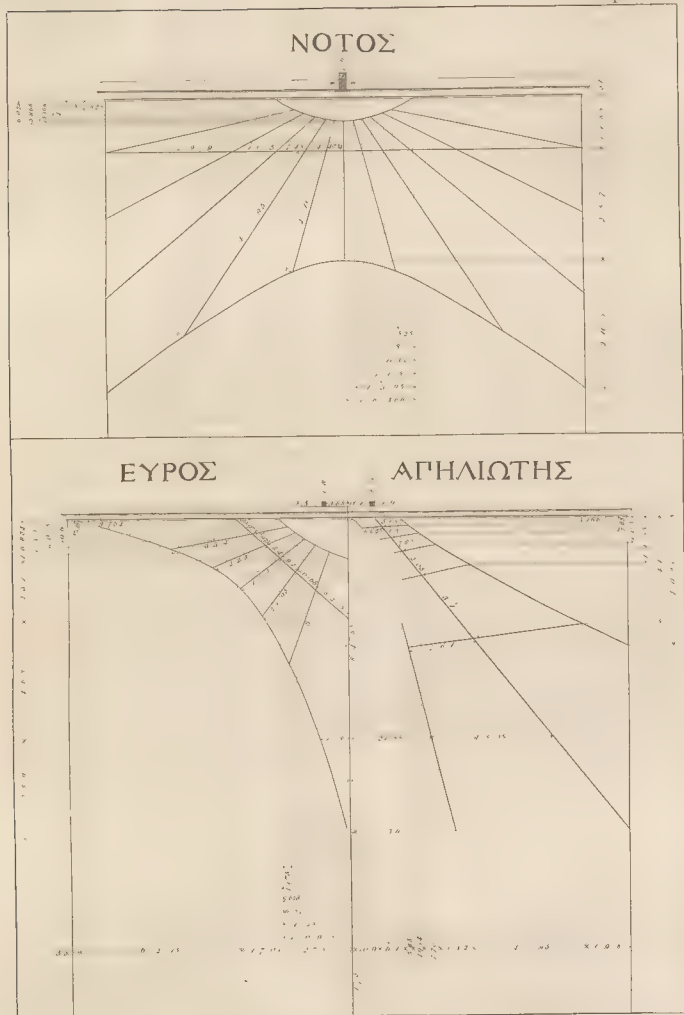


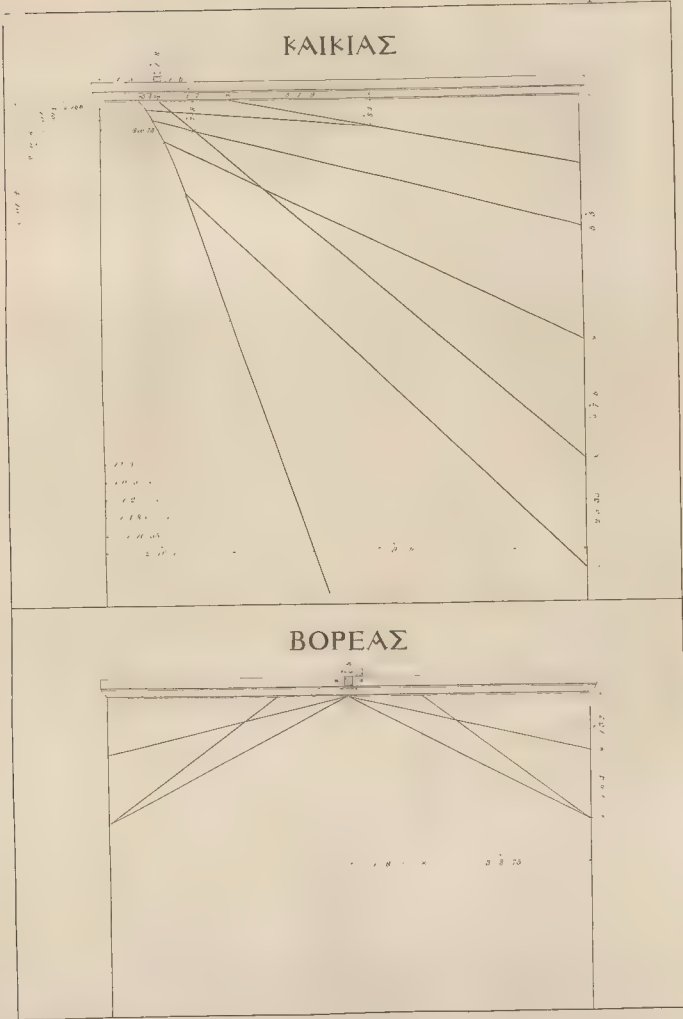
Fig 2











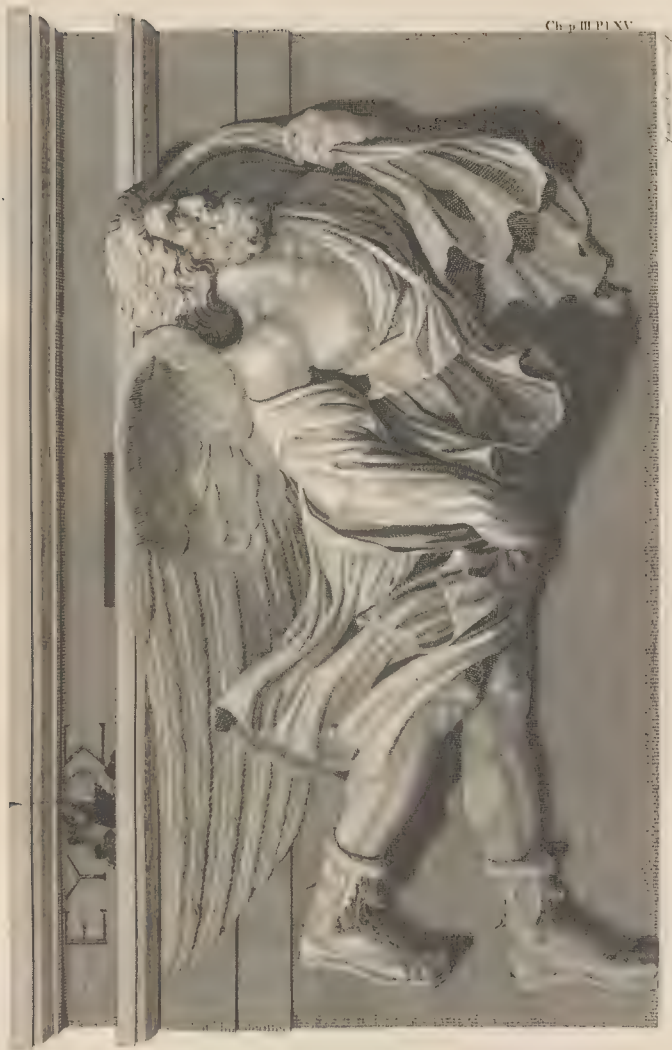




W. H. H. 1791



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CHAPTER IV.

Of the Choragic Monument of Lyficles, commonly called the Lantern of Demosthenes.

THE modern Athenians call this Edifice to *Phanári tou Demosthénēos*, or the Lantern of Demosthenes, and the vulgar Story which says, it was built by that great Orator, for a place of retirement and study, is still as current at Athens as it was in the time of Wheler and Spon; but like many other popular Traditions, it is too absurd to deserve a serious refutation.

Wheler and Spon have described this Building (*a*). They are the first Authors who have taken notice of the Inscription upon it, from the tenour of which they conclude, that this building was erected in honour of the several Persons mentioned in the Inscription; and that it was the Monument of a Victory they had obtained in one of the public Shews or Games (*b*).

Their opinion will be confirmed in the course of the present Chapter, and the purpose which this Monument was designed to answer, will be farther explained; for it appears upon a diligent examination, that besides recording the names of the Victors, it likewise supported a Tripod (*c*) which they had contended for, and had won in these Games. It appears also that neither the Building itself, nor the Sculpture which adorns the Frize, have any relation to Hercules; tho' all the writers who have hitherto described them, imagine they had: neither do they relate to Athletic Combats of any Species. This Sculpture represents one of the Adventures of Bacchus; and the Victory which this Monument celebrates, was not obtained in the Stadium, but in the Theatre.

This Monument of Antiquity, which is exquisitely wrought, stands near the eastern end of the Acropolis and is partly enclosed in the Hospitium of the Capuchins. It is composed of three distinct parts. First, a quadrangular Base: secondly, a circular Colonnade, the intercolumniations of which were entirely closed up; and thirdly, a *Tholus* or Cupola with the Ornament which is placed on it.

(*a*) Wheler's journey to Greece, page 397. Voyage de Spon, Tome II. P. 172.

(*b*) These Games were of two Species, Gymnastic and Semic; the first consisted of athletic exercises, as racing, wrestling, leaping, and other feats of bodily strength, agility and address. But the second were for polite accomplishments, or works of genius and imagination, principally musical compositions and theoric representations. The first were taught in the Gymnasium, but were exhibited in the Stadium. The second were taught in the Choragium, and on the solemn occasion of a festival were performed in the Theatre or the Odeum. The Person at whose expence the athletic games were performed, was called a Gymnasiarch, and he that gave the musical games, was called a Choragus.

Τὸν δὲ Ἀγῶνα, οἱ μὲν γυμνασίῳ, οἱ δὲ καὶ χοροῖσι κατασκευάζουσιν ὁ δὲ χοροῦχος.

οἱ δὲ καὶ χοροῖσι, ὅτε χοροὶ οὗτοι, οἱ μὲν γυμνασίῳ, οἱ δὲ χοροῖσι.

Of these Games some are Gymnastic, but those which are called Semic, may be

the first, the Stadium, for the second, the Theatre. Jull. Pol. Onom. Book III. Chap. 30.

In the greater Dionysia, or Festival of Bacchus, which was celebrated with considerable Expenses, a Choragus was appointed for each Tribe.

Τὸν μεγάλου Διονυσίου Ἀθηνῶν μὲν, καὶ τοῦ γυμνασίου χοροῦχος, οἱ δὲ χοροῖσι χοροῖσι κατασκευάζουσιν.

(*c*) A Tripod was frequently the Prize contended for in the theoric or musical Games which were celebrated in honor of Bacchus. Καὶ τὸ νικῆν ἐν Διονυσίοις Τρίποδος. And a Tripod is the Victors prize in the festival of Bacchus. Athenæus Deipnosoph. Book II. Page 37. It was likewise bestowed on the Victor in the circular Chorus. Πόθος, ἵππῳ Ἀνδρόκλῳ ἀντίπαλον ἐν τῷ Πανηγύρει, γυμνασίῳ, οἱ δὲ τῷ Τριπόδῳ ἐκδομένη, οἱ δὲ καὶ τῷ χοροῖσι νικῶντες ἐν Θεατρῷ. Pythium, a Temple of Apollo at Athens, built by Pythiades, in which those who on the Theagorian Festival, in honor of Apollo, were Victors in the circular Chorus, placed their Tripods. Suidas on the word Πόθος.

M

There

Round the Frize is represented the Story of Bacchus and the Tyrrhenian Pyrates [*d*]: The Figure of Bacchus himself, the Fauns and Satyrs who attend him on the Manifestation of his Divinity, the chastisement of the Pirates, their Terror and their Transformation into Dolphins, are expressed in this Bas-relievo, with the greatest Spirit and Elegance.

The Cornice, which is otherwise very simple, is crowned with a sort of Vitruvian Scrol, instead of a Cymatium. It is remarkable, that no Cornice of an ancient Building actually existing, and decorated in this manner, has hitherto been published; yet Temples crowned with this Ornament, are frequently represented on Medals; and there is (*b*) an Example much resembling it, among those ancient Paintings which adorn a celebrated Manuscript of Virgil, preserved in the Vatican Library (*c*). This Cornice is composed of several pieces of Marble; they are bound together by the Cupola, which is of one entire Piece.

The outside of the Cupola is wrought with much Delicacy; it imitates a Thatch, or Covering of Laurel Leaves; this is likewise edged with a Vitruvian Scrol, and enriched with other Ornaments. The Flower on the Top of the Cupola, which is a very graceful Composition of Foliage, is exactly represented in Plate IX. of this Chapter; and is described in the Explanation of that Plate. It will be necessary however, at present, to point out to the Reader, certain Cavities which are on its upper Surface, [See Plate IX. Fig. 2.] in which some Ornament that is now lost, was originally placed. This Ornament appears to have been a Tripod.

It was the Form of the upper Surface of the Flower, and principally indeed, the Disposition of four remarkable Cavities in it, which first led to this Discovery. Three of them, are cut on the three principal Projections of the upper Surface, their Disposition is that of the Angles of an equilateral Triangle; in these the Feet of the Tripod were probably fixed. In the fourth Cavity, which is much the largest, and is in the Center of this upper Surface, a Ballister was in all likelihood inserted; its Use was to support the Tripod, and to give it that Stability which its Situation required.

Every Body knows, that the Games and Plays which the ancient Grecians exhibited, at the Celebration of their greater Festivals, were chiefly Athletic Exercises, and Theatric or Musical Performances; and that these made a very considerable, essential, and splendid Part of the Solemnity. In order therefore, to engage a greater number of Competitors, and to excite their Emulation more effectually, Prizes were allotted to the Victors; and these Prizes were generally exhibited to public View, during the Time in which these Games were celebrated.

- ' In View, amid the Spacious Circle lay (*d*)
- ' The Splendid Gifts, the Prizes of the Day,
- ' Arms, on the Ground, and Sacred Tripods glow,
- ' With Wreaths and Palms to bind the Victor's Brow.

Pitt's Translation of Virgil. *Æneid*. V. v. 140.

None of these Prizes seem to have been in higher Estimation than Tripods, or more frequently the Reward of superior Force, Address, and Genius.

Homer, when he describes the Games which were celebrated at the Funeral of Patroclus, introduces Achilles, proclaiming Tripods as the principal Prizes to be contended for, both by the Charioteers, and

(a) This Story of Bacchus is told by many Authors, see the Hymn attributed to Homer entitled *Διόνυσος ὁ Ἀγροῦ*. See also Nonnus in his *Dionysiacs*, Ovid in his *Metamorphoses*, &c. It is observable that this Sculptor has made the Scene of Action on the Sea-Shore, and not on board the Pirates Ship, as the Poets have constantly described it.

(b) For a Specimen of these Medals, see the Ornament at the End of this Chapter.

(c) They have been engraved and published: the last Edition, printed in the Year 1741, has this Title, *Antiquissimi Virgiliani Codicis Fragmenta & Petraræ, ex Bibliotheca Vaticana a Petro Sante Bartholi incisæ*, &c. The Example cited here, is at page 134 of this Edition, and it is the 45th Plate of the first Edition.

A Fac simile of this ancient Manuscript was made by Permission of Urban VIII. at the Desire of Cardinal Massimi, in whose Library it was placed. In this, not only the form of the Characters is exactly imitated, but the original Paintings likewise, are diligently copied in Miniature by P.S. Bartoli; and from it the printed Copies, not without considerable licences indeed, are engraved by that excellent Artist. This curious Book is at present in the Library of the learned Anthony A'Kew, M.D.

(d) Munera principio ante oculos, circosque locantur
In medio: sacri tripodes, viridisque coronæ,
Et palmæ, pretium victoribus, -----/*Æneid*, Book V. v. 109.

by those who engaged in Wrestling (*a*). Pindar celebrates Castor and Iolaus for their Excellence in the Chariot Race, the naked and the armed Courfe, throwing the Javelin, and tossing the Discus; and he represents them adorning their Houses with Tripods, and other Prizes, which they had won in these Games (*b*). But Hesiod celebrates his own Victory: he obtained it in the Games which were solemnized at Chalcis. On this Occasion, he describes himself bearing off the Prize Tripod from his Competitors in Poetry, and consecrating it to the Muses (*c*).

It was the usual Custom, and a very ancient one, for the Victors to dedicate these Tripods to some Divinity, and to place them, either in Temples already built (*d*), or upon the Top of some consecrated Edifice erected for that purpose (*e*); thus they participated of the Sanctity of the Place, and were secure from Injury and Violence: to have destroyed or defaced them, had doubtless been esteemed an Act of Sacrilege. A Tripod thus dedicated, was always accompanied with an Inscription; so that it became a permanent, authentic and public Monument of the Victory, and of the Person who had obtained it.

The Tripod seems to have been the peculiar Reward, bestowed by the People of Athens, on that Choragus who had exhibited the best Musical or Theatrical Entertainment: for we find, these kind of Tripods had obtained a particular Name from this Custom, and were called Choragic Tripods. The gaining of this Prize was attended with considerable Expence (*f*): each Choragus disbursed the Money for the Entertainment he exhibited, but the Victor was moreover at the Charge of consecrating the Tripod he had won; and sometimes also, of building the Temple on which it was placed (*g*).

There were formerly many Edifices or Temples of this Sort in Athens (*h*), one of them, as Plutarch informs us, was built by Nicias within the place consecrated to Bacchus (*i*); and Pausanias says, that there was a Street leading from the Prytaneum, which took its name from the Number of Tripods in it [*k*]. He tells us, they were placed on Temples, that they were of Brasses indeed, but on account of the Workmanship, they merited our attention.

(*a*) Iliad XXIII, Verse 264.

(*b*) Pindar's Isthmia. Ode I.

(*c*) Hesiod Works and Days, Book 2. v. 272.

(*d*) Those most ancient Tripods cited by Herodotus, Book V, to prove the Emulation of the Cadmean Chordetans, to those used by the Ionians, were dedicated in the Temple of Iphigeneia Apollo. One of these he attributes to Laius, a great Grandson of Cadmus. According to the usual way of computing, it is more than three thousand Years since this Dedication.

(*e*) Plutarch in the Life of Nicias.

(*f*) In one of the orations of Lyficles which is still extant, he enumerates his public Services, and among others, the Expences he was at in discharging the Office of Choragus, and consecrating a Tripod. It may possibly gratify the Curiosity of some Readers, to see this Account inserted here.

(*g*) In the Year that Theopompus was Archon, says he, I underwent the severity and was appointed a Choragus in the exhibition of Tragedies, in this I expended 35 Minas [or 125 Pounds Sterling]. Three Months afterwards the Chorus of Men which I provided for the Thargelia [a festival in honour of Apollo] obtained the Victory, and in this I laid out two thousand Drachmas [83:6:8]. In the Year that Glaukipus was Archon, it cost me eight hundred Drachmas [43:6:8] for Pyrrhic Dancers, on the great Panathenian Festival. Under the same Archon, I was again a Choragus, and provided a Chorus of Men on the Dionysia, or Festival of Bacchus; here I was Victor, and in this Chorus, together with the Charge of consecrating my Tripod, I expended five thousand Drachmas [408:6:8], &c. He then sets forth, the Expences and Dangers he sustained during the seven Years, that he commanded the Triremes, or Ships of War: and says, that presently after he returned home, he was elected a Gymnasiarch in the Pro-methan Games; in this he was Victor, and spent 12 Minas, &c. Lyficles, Page 183.

This proves, that Musical and Theatrical Entertainments were given by the Choragus, and Athletic Games, by the Gymnasiarch: a particular, which was observed in the beginning of this Chapter. Note (*h*), Page 27.

It also explains the Passage in Julius Pollux, where the Choragus, and the Gymnasiarch, are enumerated among those who spend Money in the Service of the Public. Jul. Poll. Onomasticon, Vol. I, Page 299.

An Attic Drachm weighed about 67 Grains of fine Silver; and one Ounce of fine Silver, is worth at present 6 Shillings 2 Pence. But if we estimate the Attic Silver at only 6 Shillings an Ounce, and the Attic Drachm at somewhat less than 67 Grains; that Drachm will then be worth 10 Pence English.

(*h*) *Εὐθύναι. ἣ δὲ τῶν ἀνδραγαθῶν αὐτῶ καὶ ἡρώων οἰκτὰ Παιδαγωγὸν ἐν ἀρχαῖσιν, καὶ ἡμεῖς ἀνδραγαθῶν δὲ τῶν χρηρῶν ἐκείνων ὑποκαταστήσαντες ἐν δαίμονι οὐκ ἴσμεν γὰρ ποῦ καὶ πότε ᾤκησεν.* Of his religious Offerings there remained even to our time, in the Acropolis, the Statue of Minerva which has left its guiding; and in the Place consecrated to Bacchus, the Temple which supports the Choragic Tripods. For he won the Prize many Times, being a Choragus. Plutarch in the Life of Nicias.

(*i*) The Church of the *Panagia Spilikissa*, or our Lady of the Grotto, was originally a Choragic Monument, as appears evidently from the Inscriptions on it; the two Columns which stand over it have triangular Capitals, and on the Abacus of each Capital are the Vellages of a Tripod which it formerly supported. The other Choragic Inscriptions which are still extant at Athens, are on pieces of Marble which have been Architraves or Prizes in Choragic Monuments; that, for Instance, which makes Part of the Ornament at the beginning of this Chapter, has the Guttæ of the Doric Architrave on it. Spon, who is of Opinion that these Inscriptions refer to Theatrical Games; and who has supposed that this Building is a Monument erected in Honour of the Victors; has likewise very justly observed, that all the Inscriptions of this kind which he found at Athens, are either on Frises or other Stones which have been part of some Edifice. Spon's Voyage, Tome II. Page 174.

(*j*) See Note (*g*) above.

(*k*) *Εὐθύναι. ἣ δὲ τῶν ἀνδραγαθῶν αὐτῶ καὶ ἡρώων οἰκτὰ Παιδαγωγὸν ἐν ἀρχαῖσιν, καὶ ἡμεῖς ἀνδραγαθῶν δὲ τῶν χρηρῶν ἐκείνων ὑποκαταστήσαντες ἐν δαίμονι οὐκ ἴσμεν γὰρ ποῦ καὶ πότε ᾤκησεν.* There is probably an Error in this Passage of Pausanias, where the Copies read, καὶ δαῖμον ἐν τῷ μεγάλῳ, for it is not easily conceived that any Number of great Temples were built in one Street; or that Pausanias, who is so minute a Describer, should not have distinguished such Temples by their Names: if these brazen Tripods were curiously wrought, it is plain that the beauty of their Work would be lost, if they were placed upon great Temples.

That

That the Building usually called the *Lanthorn* or *Demosthenes* was of this Sort, the particulars already recited seem to evince. The three principal Projections, which gave a triangular Form to the upper Surface of the Flower, and the Number and Disposition of the Cavities in it, which seem so aptly suited to receive the Feet of a Tripod, must immediately suggest this Opinion to any one who recollects, that Tripods were sometimes placed on Temples. The Tripods represented on all the Pannels which are not destroyed; and the Inscription, so exactly like those which were inscribed on Choragic Tripods[a], do greatly confirm this Opinion: besides all which, we may add, that as this Building was entirely closed all round, it seems that no other Use can with any Shew of probability be assigned to it.

We may therefore conclude, that this Building supported the Choragic Tripod of Lyficates; and we may suppose that the Sculpture on it, represents the Subject of the Theatric or Musical Entertainment, which was exhibited at his Expence by the Chorus of Boys. If we further suppose, that these Games were celebrated during the Dionysia, or Festivals in Honor of Bacchus, both the Subject of the Sculpture, and the Custom of giving Tripods particularly to the Victors in those Games[*δ*], will concur to support the Conjecture.

P L A T E I.

A View of the Choragic Monument of Lyficates in its present Condition, taken from the farther End of the Garden belonging to the Hôpital of the Capuchins. More than half this Monument is walled up, so that of the six Columns which form the circular Colonnade, only two and a half appear on the outside of the Capuchin's House, and but two and a half of the Intercolumnations. On either Side of the Frize are represented the Holes, which it was necessary to make, in order to copy the Sculptures and the Inscription which the Walls concealed. The Door on the left Hand, which has the French Arms over it, leads into the Chapel. The Figure represents the French Capuchin sitting in his Garden; the Surface of which is raised about eleven Feet above the ancient Pavement, and of consequence so much of the Basement of this Monument is hid, by the Earth accumulated on this Side of it: on the Side next the Street about three Feet less of this Basement is concealed.

P L A T E II.

The Plan. In this the shaded Part shews what remains standing, and the dotted Part shews the Places of three Pannels that are wanting. The outer halves of the Columns are fluted, but the inner halves are plain, and are half an Inch less in Diameter than the outer halves: from whence it is evident, that the Spaces between the Columns were all of them originally filled with Pannels.

P L A T E III.

The Elevation of this Building; restored as far as the Remains found on the Spot will authorize, and no farther.

P L A T E IV.

The Section. In this the thickness of the Solid Parts of the Building are seen; and the order of the Masonry is marked by transverse Lines drawn across those Parts. The four lowest Orders of Stone belonging to the Basement, which are in the form of Steps, and the uppermost with a small Moulding cut on it, which crowns the Basement, seem to be each one Block. Here the form and dimensions of the Cavity within this Basement is likewise shewn.

The Basis of the circular Colonnade is one Piece of Marble, and the Shaft of each Column is likewise of one Piece.

(a) "Οὐκ ἔστι ἀναθήματα χορηγικὸς τριπόδος ἡ Διὶ σέμνῃ κατέλπειν, εἰς καὶ τῶν
 ὀφειλόντων, τῶν αὖτις ὑπερβαλὼν διακρίνομεν, ANTIOXIE ENIKA APETEILHNS
 EXOPHEI APXECTPATOS EGIΔAΞKE. That he left behind him, Offerings
 for Victory, Choric Tripods, dedicated in the Temple of Bacchus, which are
 shown even in our time, with this Inscription on them, THE TRIBE OF AN-

TIOCHIS OBTAINED THE VICTORY, ARISTIDES WAS CHORAGUS, ARCHESTRATUS COMPOSED THE PIECE. Plut. in Aristides.

(b) Καὶ τὸ τρίποδον ἐν Διονύσις Τρίπους. *And a Tripod is the Victor's Prize in the Festivals of Bacchus.* Athenæus Deipnos. Page 22.

The Juncures of the Pannels are marked as they appear on the inside of the cylindrical Wall. A Portion of each Capital appears within this Building, in the manner represented here, but, until a way was forced thro' the Pannels, it could not be seen; and therefore doubtless it is, that we find the Capitals are only blocked out on this Side, while that external Part of them which was always exposed to View, is finished with the greatest delicacy. The Architrave together with the Frize are formed out of one entire Block of Marble; but the Cornice is of several pieces, bound securely in their places by the Cupola which is of one Block only. The lower Part of the Flower is formed of the same Block out of which the Cupola is cut; the upper Part is a separate Piece. The juncures are all marked by transverse Lines, and by consulting the Print, will be readily discovered, without any further Reference or Explanation.

P L A T E V.

The Base of the Column; with the circular Zoccolos or steps which are immediately above the quadrangular Basement, and form the Basis of the circular Colonnade. Under this are the Mouldings which crown the quadrangular Basement; the uppermost is an Ovolo without a Fillet. It is remarkable, that the lowest of the circular Steps projects somewhat beyond the Corona of the Basement, and that the Curves made use of to profile the Mouldings of this Building, are elliptical Curves, and not Segments of Circles.

P L A T E VI.

The external Face of the Capital, with the Entablature, and half one of the Tripods which are wrought on the upper part of the Marble Pannels already mentioned. In this, part of the Volutes and of the Flower on the Abacus are restored, but it is from the most diligent Observation of the remains of these Ornaments, that the Restoration has been made: as six of these Capitals are still remaining, and as they are not all equally ruined, nor always in the same places, it is easy to conceive that they mutually helped to restore each other. The different remains were collated so carefully, that we may affirm this Capital has scarce a line, for which we have not the best authority. Among the many peculiarities of this singular Edifice, the manner of fluting the Columns deserves some attention; the lower extremities of these Flutings descend below their usual Limits, and are cut into the Apophyes or Scape of the Column; and the upper Extremities terminate in the form of Leaves. The annular Channel immediately above them, which divides the Shaft of the Column from the Capital, was probably filled with an Astragal, or Collarino of bronze.

P L A T E VII.

The Plan reversed, and the Sections of the Capital; with the Elevation of half the unfinished part of the Capital.

Fig. 1. The Plan reversed. It is divided into two equal Parts by the Line A B. The Parts marked C, and D, are of the unfinished half of the Capital; here C is the Plan, of an horizontal Section thro' the Point C, of Fig. 2. and D, is the Plan of an horizontal Section thro' the Point D, likewise in Fig. 2. The Parts marked E, F, G, H, are of the finished Part of the Capital, or that which appeared on the outside of the Building. E, represents part of an horizontal Section thro' the Point E, of Fig. 4, and explains the manner in which the upper Part of the fluting of the Column terminates. F, represents the Part of an horizontal Section, thro' the Point F, Fig. 4. and explains the manner in which the lower range of Leaves in this Capital, are wrought and disposed. G, the Plan of an horizontal Section thro' the Point G, of Fig. 4. This explains the manner of disposing the Volute, and of placing the Flower on the Abacus. H, is a Section likewise thro' the Point G, Fig. 4, shewing the naked Campana of the Capital.

Fig.

Fig. 2. An Elevation of half the internal unfinished Face of the Capital.

Fig. 3. A perpendicular Section thro' the middle of the unfinished Part of the Capital.

Fig. 4. A perpendicular Section, thro' the middle of the exterior or finished Part of the Capital.

P L A T E VIII.

Fig. 1. A quarter of the upper Surface of the Tholus or Cupola. A, one of the three Helices, Caulicoli or Scrolls, which divide this Cupola into three equal Parts; on the Foot of this Scroll, is a circular Cavity marked B, in which some Ornament was originally fixed; it was probably of Bronze, but is now destroyed.

Fig. 2. A Section of the Cupola, made on the Line CD of the foregoing Figure. A, is the Helix or Scroll, marked likewise A in the foregoing Figure. The dotted curve Line at B, shews the Depth of the Cavity, which is marked B, in the foregoing Figure.

Fig. 3. A Section of Part of the Cupola on the Line EF. Fig. 1. It shews the Profile of the Leaves marked E, and F, in Fig. 1, and of the two intermediate Ranges. Observe the Range of Leaves which in Fig. 1, measures 3, 1, where one darker and one lighter Leaf are placed alternately; those darker Leaves are here represented by that marked 2, 1, and the lighter, by that marked 6, in this Figure.

Fig. 4. A Section of the Helix or Scroll marked A in Fig. 1, and 2. This Section is made thro' the Line a, b. Fig. 2.

Fig. 5. Represents the remains of the Vitruvian Scrolls. Note, that in Fig. 1, the two Scrolls on the left Hand are represented cut thro' by an horizontal Section, to shew the Projections of the different Parts of its Face.

P L A T E IX.

Fig. 1. The Flower on the Top of the Tholus or Cupola. A, an extremity of the Foliage which is so ruined as not to be intelligible. B the juncture of the uppermost Stone of the Flower with that which forms the Cupola and the lower part of the Flower.

Fig. 2. The Plan of the upper Surface of the Flower. A, A, A, the Cavities wherein, as it is already suggested, the Feet of a Tripod were originally fixed. B, the central Cavity wherein the Ballister was inserted, which effectually secured the Tripod in its place. The dotted Line round this central Cavity is an horizontal Section made thro' the uppermost range of Foliage, at the Points E, F, Fig. 1. C, C, C, the lesser Projections of the upper Surface of the Flower, which are so much ruined, that the exact Form of those Volutes cannot be distinguished.

Fig. 3. A Perpendicular Section of the Top of the Flower, made thro' the Line A, B, C, of the preceding Figure, to shew the Depths of the Cavities at A and B, in the preceding Figure.

The XVII Plates which follow, are copied from the Sculpture on the Frize of this Building, which represents the story of Bacchus and the Tyrrhenian Pyrates. The first of these, Plate X. is the Figure of Bacchus with his Tyger. His Form is beautiful and delicate, and his Countenance is exactly that which Ovid has given to this Divinity (a). This Figure is placed directly over the Inscription on the Architrave, and fronts nearly due East.

On either Side of Bacchus, (see Plate XI, and XXVI,) sits a Faun, one of his Attendants; and by them stand two others, each with a Cup in one Hand, and a Pitcher in the other: they have two large Vases by them, and they seem to be very diligent, in the Office of administering Wine to Bacchus, and his Train; which is wholly composed of this imaginary Species of beings. They are however of different

(a) — tu formosissimus alto
Conspicieris caelo: tibi, cum sine cornibus adias,
Virgineum Caput est — Lib. IV. v. 17.

In Heaven thou shin'st with a superior Grace;
Conceal thy Horns, and 'tis a Virgin's Face. — Garth's Ovid.

Ages, and are generally engaged in chastising the Pirates; three of whom are here represented, in the Infant of their Transformation into Dolphins. See Plates XVI, XIX and XXII. The whole process of this Transformation is shewn by Pirates in different Attitudes and Circumstances. One of them is just knocked down; another has his Hands tyed behind him; others are beaten and tormented in various manners; and others are represented, leaping into the Sea, at which instant, their change into Dolphins commences. The Figure, Plate XVIII, which has been mistaken for a Hercules Oetaeus, represents one of the Pirates sitting on a Rock by the Sea-side; Despair is in his Face; his Arms are bound behind him by a Cord, which changes into a Serpent of enormous length, and seizes on his Shoulder. Nonnus in his *Dionysiacs*, recounting this Adventure of Bacchus, introduces a Transformation similar to this; he makes the Cables, and the Streamer waving from the Yard-Arm of the Pirates Ship, change into terrible Serpents (a). The coiling of a Cable, and the Play of a Streamer agitated by the Wind, seem, probably enough, to have furnished the Hint for this Metamorphosis.

In the Ornament at the beginning of this Chapter, is an exact Copy of a Choragic Inscription which has been already published by Wheeler, Spon and others. It still remains over the Gate of the Bazar in the Place where those Gentlemen saw it; but as no one has given the form of the Stone, or described those Guttas or Drops on it which prove it to be a Doric Architrave, the Reader perhaps, will not be displeased to see it again in this Place. It was probably part of one of those little Temples already mentioned, which were built purposely to support a Choragic Tripod. The Medal with Apollo's Head on one Side, and with an Owl, a Lyre, and three Flutes on the other, has not been published before; both that, and the reverse of another Medal which has a Tripod represented on it, are introduced in this Ornament, on a supposition, that they may possibly have some relation to Musical or Theatrical Entertainments.

The Ornament at the end of this Chapter, is an attempt to restore the upper part of this Building, and to explain the manner in which the Tripod was originally placed on it. The Dolphins relate to the Story on the Frize, and are supposed to have been fixed here, by means of the Cavity marked B, in Plate VIII. Fig. 1, and 2. The Medals introduced in this Ornament, are designed to shew, that the Vitruvian Scroll was sometimes used to decorate the Tops of Cornices. That on the left Hand, is a Medal of Marcus Aurelius. That on the right is of the Emperor Philip (b).

Mons. Le Roy has not been more accurate in the View he has given of this Building, than in those which are already animadverted on, in the preceding Chapters. For instance, he has made four Columns appear on the outside of the Capuchin's Houfe; when he should have represented only two Columns, and one half Column in that situation; and he has given only two Legs to the Tripods, which are wrought on the marble Pannels, when they have three Legs in the Original.

In his Historical Account (c), he supposes that the Inscription on the Architrave of this Building, relates to Athletic Combats; and in his Description of the Sculpture on the Frize, he tells us, that the

for Monsieur de ...
 "Εἰς τὴν ἀρχὴν τοῦ ἀγάλματος
 καὶ ἀπὸ τοῦ οὐλοῦ τοῦ ἀγάλματος
 ὁμοειδὲς ἡμῶν ἀγάλματος ἐκ
 ὁμοειδὲς ἡμῶν ἀγάλματος ἐκ
 ὁμοειδὲς ἡμῶν ἀγάλματος ἐκ

"The Cables coll'd in snaky wreaths, begin
 "To writh their length enormous, they assume
 "The form of Dragons; all the Rigging hisses!
 "Alas! where to the Wind in wanton folds
 "The Streamer wav'd, behold, a fierce Cerastes,
 "Shoots forth his hideous form.

Nonnus's *Dionysiacs*. Book xiv. v. 157.

(b) Numismata maximi Medali ex Cinesiarcho Ludovici XIV, &c. ad exemplar Parisiense Eleutheropoli MDCCIV. Plate 10 and Plate 27. Not having the Original Edition at Hand, it was thought sufficient to refer, to this, and to take the Examples from it.

(c) "Il est facile de voir que cette Inscription ne diffère que par les noms
 "ce ceux qui présiderent aux jeux, & qui remportoient les prix, de celles
 "qui sont sur le portail de la Madone Spirituelle dont j'ai déjà parlé page 14.
 page 25.

"Je crois avoir assez bien prouvé que dans ces derniers il est question des
 "combats Athlétiques, & il me paraît très-vraisemblable que celles de la
 "Lanterne de Démophilus, fait mention des semblables combats; les group-
 "pes des Figures que l'on voit sur la Frise de ce monument, favorisent cette
 "opinion; dans un de ces groupes on voit deux Lutteurs qui combattent,
 "l'un tient l'autre renversé sous lui, & lui tire les Bras par derrière de toute
 "sa force; dans un second on remarque un homme par terre, & deux au-
 "tres avec des Masses prêts à l'affronter; un troisième représente un homme
 "qui semble en vouloir lier un autre à un arbre. On voit encore dans
 "cette Frise plusieurs morts, des hommes portant des flambeaux allumés, &
 "deux figures entre lesquelles il y a une vase. Je soupçonne que ce sont
 "deux Athlètes qui sacrifient à Hercule: car on voit ce Héros dans un
 "autre groupe assis sur un bûcher auquel on met le feu; & la plupart
 "des figures de cette Frise portent chacune une peau de Lion. De ces Ob-
 "servations sur l'inscription & les Bas-Reliefs de ce Monument, nous croyons
 "pouvoir présumer qu'il fut élevé en l'honneur de plusieurs combattants de
 "la Tribu Acamandide, qui vainquirent dans les jeux Athlétiques, & qu'il
 "fut dédié à Hercule si renommé par ses combats." *Monsieur le Roy, Part I,*

Groupes

Groupes of Figures represented there, favour his Opinion; his description of them is curious. 'In one of these Groupes,' says he, 'are seen two Boxers fighting, one of them has thrown the other under him, and pulls his Arms backward with all his might; in a second we observe a man fallen, and two others with clubs ready to kill him; a third represents a man who seems as if he would tie another to a Tree. One sees moreover in this Frize several dead Bodies, Men carrying lighted Torches, and two Figures with a Vase between them. I suspect,' says Monf. Le Roy, 'that they are two Athleta's, who sacrifice to Hercules; for we see that Hero in another Groupe sitting on a funeral Pile which they are going to set on fire; and the greatest part of the Figures of this Frize have each of them a Lyon's Skin. From these observations on the Inscription and the Bas-reliefs of this Monument,' (continues Monf. Le Roy,) 'we think we may presume that it was erected in honour of several Combatants of the Tribe of Acamantis, who vanquished in the Athletic Games; and that it was dedicated to Hercules, so renowned for his Combats.' This Description is a continued Series of Mistakes. They have most of them been made before, tho' in fewer Words, by Wheler and Spon (a): none of them are perhaps so pleasant as Monf. Le Roy's change of the Dolphins into dead Men.

In the second Part of his Work, Monf. Le Roy says, that the height of the Columns is above ten of their Diameters (b), but in this he is mistaken. He tells us that, 'the Crowning of this Edifice is the most extraordinary Part of it; its Form, and Richness,' says he, 'have caused some Architects to doubt of its Antiquity; I formed the same Judgment on it,' continues Monf. Le Roy, 'having seen a Drawing of this Monument which Lord Charlemont had caused to be taken at Athens; but having in this last City examined and considered this Monument at my leisure, I changed my opinion. I have satisfied myself, so as to leave no doubt, that the Crowning and all the Entablature of the Building, on the Architrave of which is an Inscription from whence we learn that it was built in the Time of Demosthenes are exactly of one self same Piece cut out of the Block (c). Here Monf. Le Roy, is again mistaken; and if he has really examined this Monument at his leisure, he has nevertheless in these particulars, as in many others, copied the erroneous account given of them by Spon; who tells us, that the Covering of this building is of one and the same Piece with the Frize (d). When, as we have before observed, the Architrave and Frize are one Piece, the Cornice is in three Pieces, the Roof is one Piece, and another Piece composes the upper part of the Flower; so that there are in all six Pieces in the Entablature and Crowning of this Building.

In his Plan of the Roof of this Building, he has omitted the Cavities in the upper surface of the Flower; and he has covered the Roof itself with Scales instead of pointed Leaves. He has likewise decorated the Top of the three Helices or Scrolls with Acanthus Leaves, when in the Original there are no Leaves there, nor any Ornament, except plain Mouldings. He has omitted the two Circles of Vitruvian Scrolle, &c.

By his Elevation, Plate XXV, it appears, that he has not examined below the present Surface of the Ground. The range of Stones which in this Print of his are next the Ground, is represented as one Stone only, when in the Original it is composed of two; of the second range he has made three Stones, when that like the former is composed of two only in the Original. He has not hollowed the under part of the Corona of this Basement; and he has finished it with a square Fillet, when in the Original it finishes with an Ovolo.

(a) Il y a quatorze groupes de deux Figures chacune, dont l'une a presque toujours la dépouille de Lion. Il y en a quelques-unes qui combattent & d'autres qui sacrifient. La plus remarquable de ces Figures est un Hercule, &c. Spon Voyage, Tome II. Page 173. 174.

(b) La Proportion de ses Colonnes, est de plus de dix diamètres de haut. Le Roy, P. II. page 22.

(c) Le couronnement de cet Edifice est ce qu'il y a de plus extraordinaire; sa forme & sa richesse ont fait douter a quelques Architectes, avec beaucoup de raison, de son antiquité; j'en portai le même jugement, ayant

vu à Rome un Dessin de ce Monument que Milord Charlemont avoit fait prendre à Athènes; mais ayant examiné & considéré dans cette dernière Ville, ce Monument à loisir, j'ai changé d'opinion. J'ai reconnu, à n'en pas douter, que le couronnement & tout l'Entablement de l'Edifice, sur l'Architrave duquel on lit une Inscription qui nous apprend qu'il fut construit dans le tems de Demosthène, sont exactement d'une même Pièce, taillés dans le Bloc.

(d) Ce Couvert qui est taillé en Escalles, n'est qu'une même Pièce avec la Frise. Spon Voyage, Tome II. Page 173.

The Tripods which are wrought in Basso-Relievo on the Pannels of the Intercolumniation, he has represented with two Legs only; and he has omitted their Handles. The Mouldings on which these Tripods are placed, he has profiled at their Extremities: and he has omitted the Fascia under those Mouldings. His representation of the Capitals of the Column does not agree with his Description; and neither one nor the other agrees with the Original, &c.

In the Section, Plate XXVI, he sets down measures to each different range of the Foliage which composes the Flower. Here not only the Measures are false, but he has miscounted the Number of these Ranges, and has misrepresented their Form, both in this and in the preceding Plate. The Inside of the Roof which he makes quite smooth, the Pannels which he has made of an equal thickness from top to bottom, the internal Face of the Capitals which he has omitted, the two Apertures which he makes in the circular Colonnade, and a number of such like inaccuracies, would tire the Reader were they all to be enumerated: they are however so many Proofs of Monf. Le Roy's want of attention. This Chapter shall finish with a conjecture proposed by him, and with the Observation on which he founds it.

'Vitruvius,' says he, 'teaches that the Top of round Temples should be terminated by a Flower, which is not a very bold Ornament. The height of this Flower which he [Vitruvius] makes equal to the height of the Capital, has given birth to a Conjecture of mine. The little round Temple of Hercules, (for so Monf. Le Roy calls this Building) is terminated by a kind of Capital with three Angles, the height of which does not differ much from that of the Capitals of the Columns of this Edifice. This Observation has made me think that the Ancients terminated perhaps originally their little round Temples, with Capitals similar to those of their Columns; and that when in process of time, they crowned them with Flowers instead of these Capitals, they still continued nevertheless to give them the height of these same Capitals (a), &c. Now the Reader must be informed, that the height of the Capitals of this Building is 1 Foot 7 Inches $\frac{1}{2}$ and the height of the Flower, which Monf. Le Roy in this account makes nearly equal to it, is 4 Feet 5 Inches $\frac{1}{2}$.

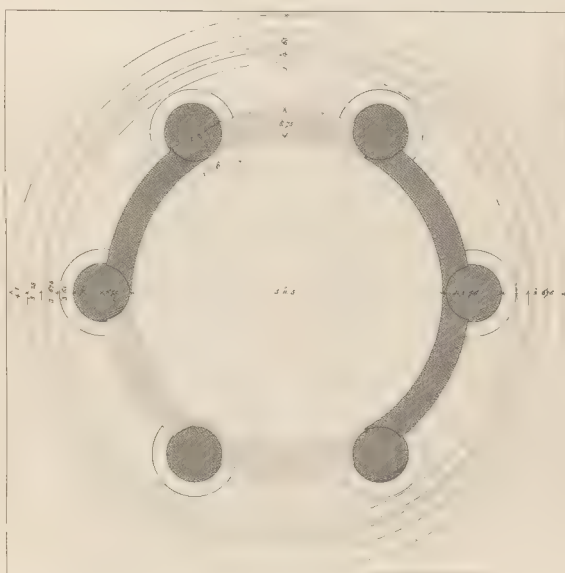
(a) Vitruve enseigne que le haut de Temples ronds devoit être terminé par un fleuron qui n'est pas un ornement fort mâle, & la hauteur de ce fleuron, qu'il fait égale à celle du chapiteau, m'a fait naître une conjecture. Le petit Temple d'Hercule est terminé par une espèce de chapiteau à trois angles, dont la hauteur ne s'éloigne pas beaucoup de celles des chapiteaux des colonnes de cet Edifice. Cette observation m'a fait penser

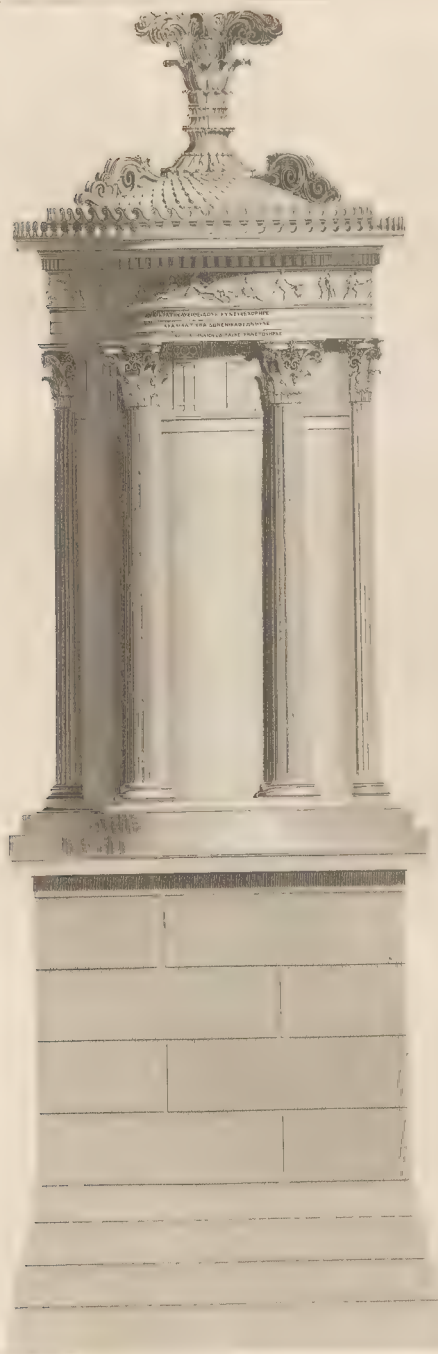
que les Anciens terminoient peut être d'abord leurs petits Temples ronds, par des chapiteaux semblables à ceux de leurs colonnes; & que dans la suite ayant mis des fleurons pour couronnements en place de ces chapiteaux, ils leur donnoient toujours la hauteur de ces mêmes chapiteaux. Le Roy, Part II. Page 27.

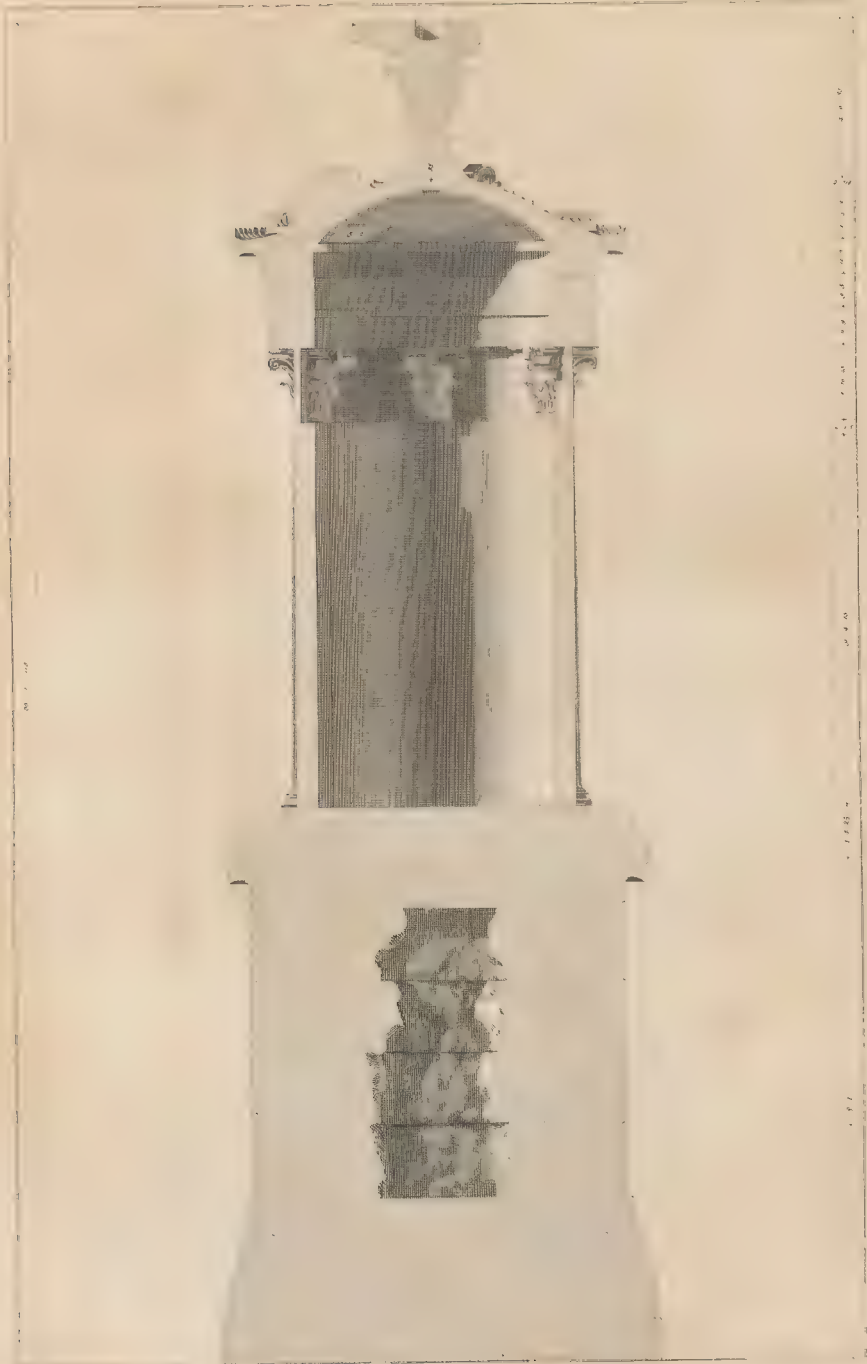


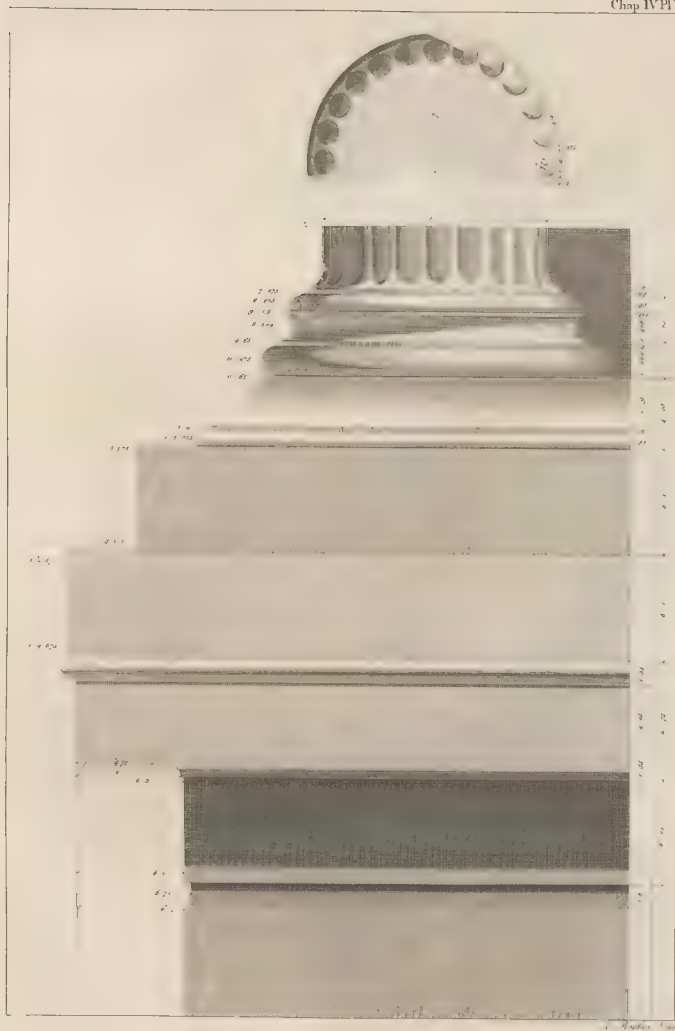
Fig. 1. — *St. Peter's Basilica*



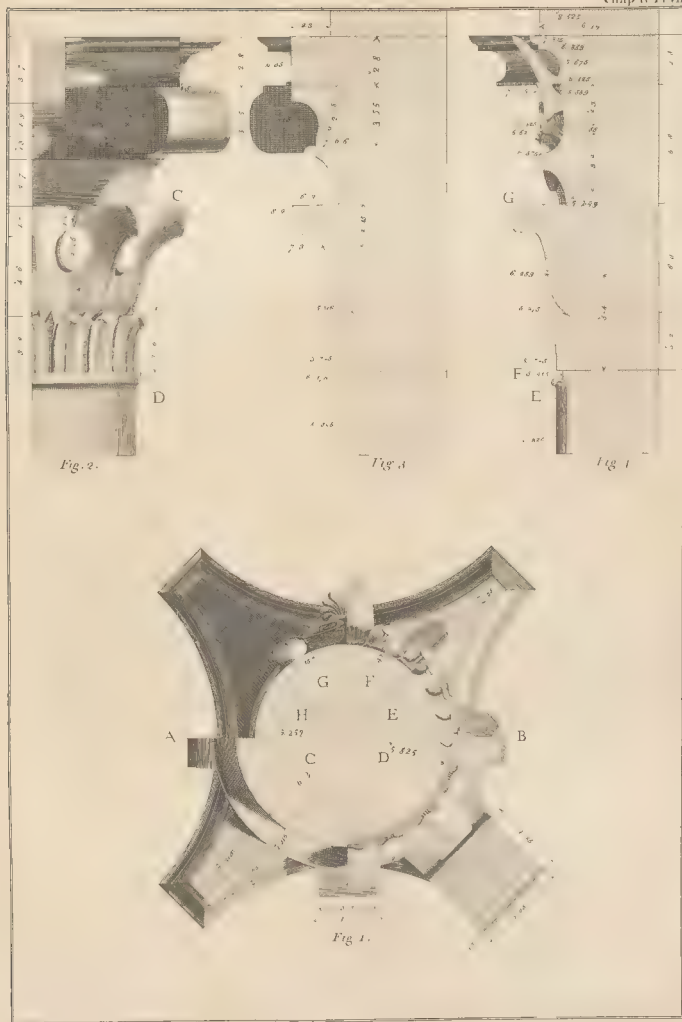


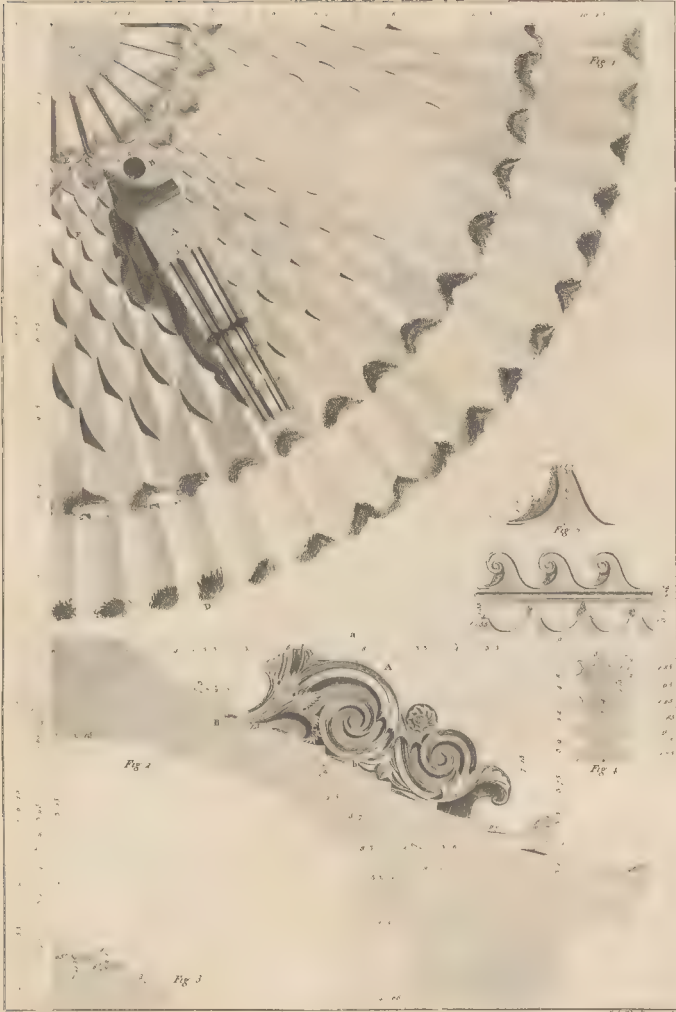


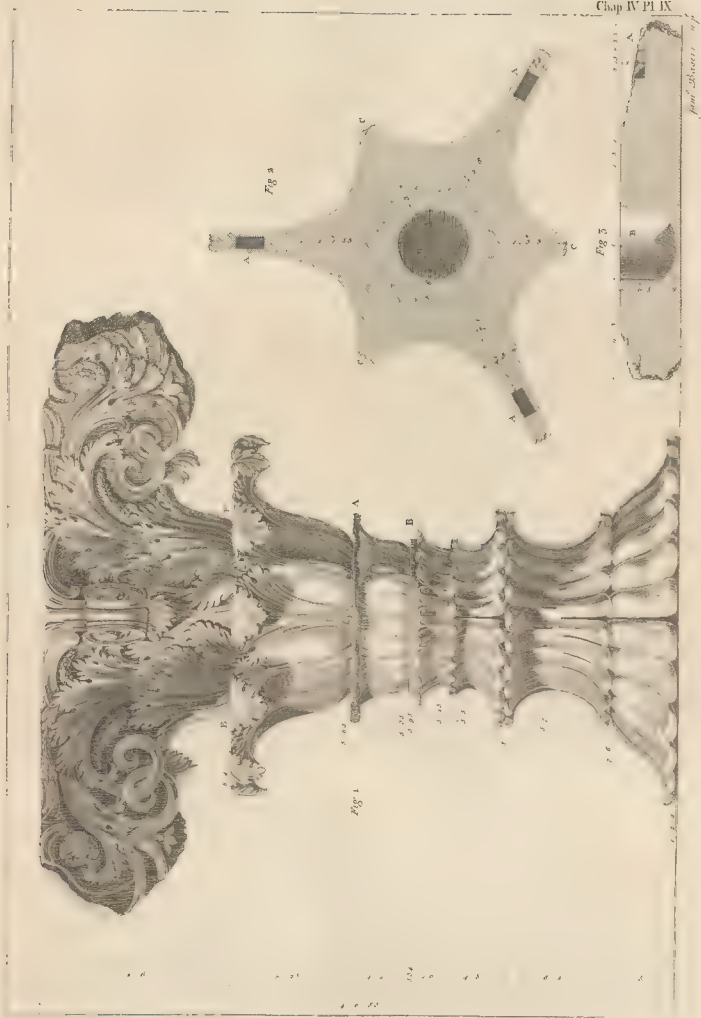










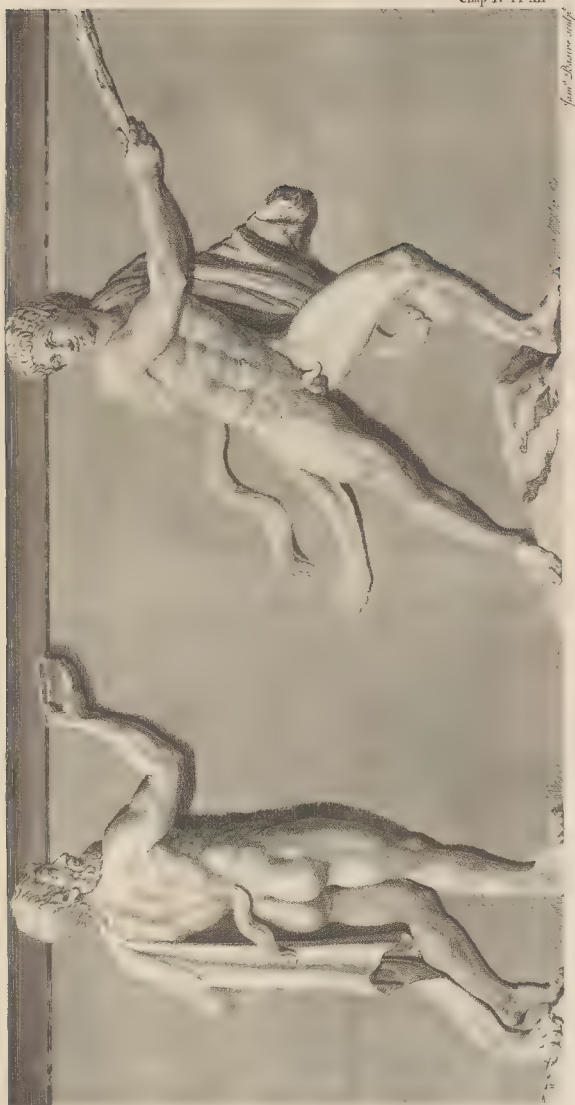




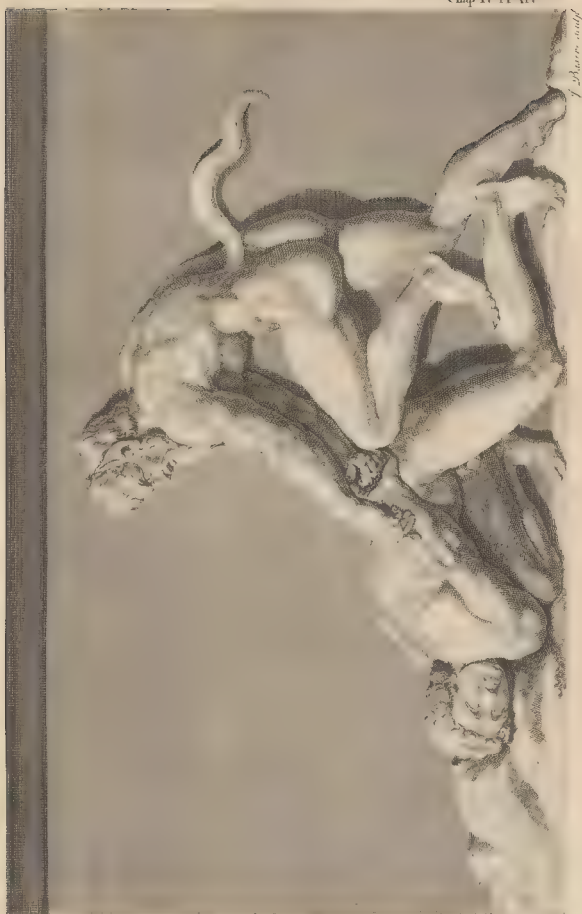
Chap IV Pl X



from the original







J. Bouchou sculpt.

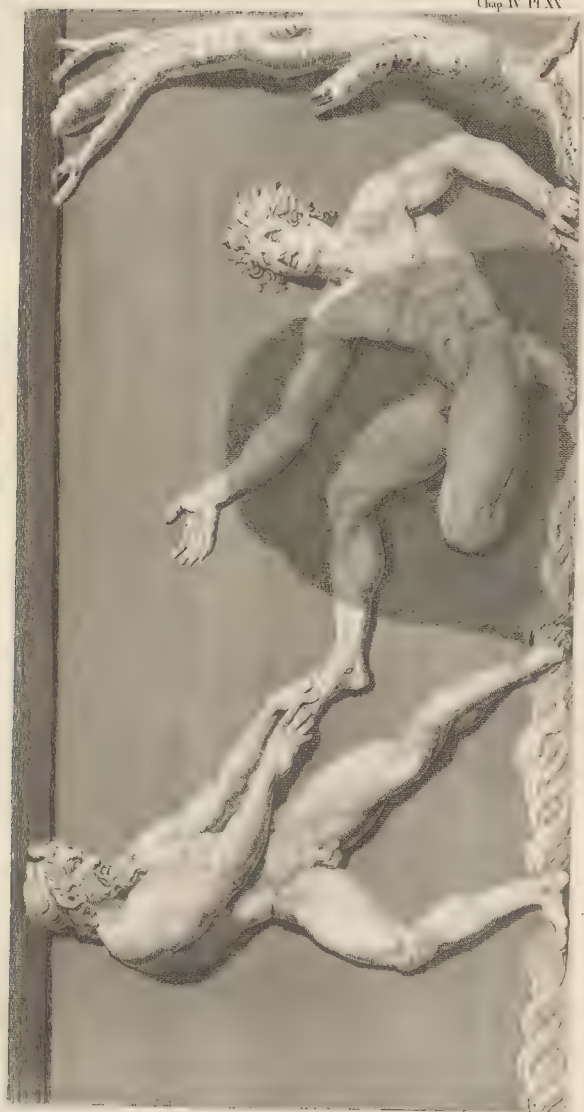


















A. Brocher sculp.





John Flaxman sculp.





CHAPTER V.

Of a Stoa or Portico, commonly supposed to be the remains of the Temple of Jupiter Olympius.

THIS is one of the most considerable Remains of Athenian Magnificence, and when it was entire must certainly have made a very noble Appearance; since in its present ruinous condition it has so striking an effect, that most Travellers have mistaken it for the Temple of Jupiter Olympius, which in Splendor and Majesty, surpassed every other Structure in Athens (*a*).

What the ancient Name of this Building was, appears extremely difficult to ascertain. The Tradition of the present Athenians will not assist us in the disquisition; they call it indifferently, the Palace of Pericles or of Themistocles, but it seems altogether incredible, that among those jealous Republicans, any Citizen should venture to erect so splendid a House for his own private Habitation (*b*). No Sculptures or Inscriptions have been discovered here, that afford any light to our Enquiry; the general Plan of the external Walls may however be traced; and this, with some other Circumstances to be hereafter mentioned, make it probable, that these Ruins are rather the remains of a Stoa or Portico, than either of a Palace or Temple.

The external Walls enclose a large quadrangular space of 376 Feet, 1 Inch in length, and 252 Feet, in Breadth. The Front looks nearly W. N. West; or to be more exact, it lyes 28°, 20', East of North, and West of South. In the middle of it are the remains of a Gate or Entrance, to which they formerly ascended by a flight of six Steps. The whole extent of this Front is ornamented with Corinthian Columns, and is terminated at each extremity by a Pteroma, or projecting Wall, which is faced with a Corinthian Pilaster.

Originally the number of these Columns was eighteen; they were disposed in the following manner. Four of them, which were fluted, were placed in the middle of the Front on the uppermost Step; they supported an Entablature and Pediment, and formed a Portal or (*c*) Portico before the Gate.

(*a*) Magnificentie vero in Deos, vel Jovis Olympii templum Athenis unum in terris inchoatum pro magnitudine dei potest tellis esse.

(*b*) Of his (*Antiochus Epiphanes*) religious Magnificence, the Temple of Jupiter Olympius at Athens may serve as a particular Testimony; it is the only one in the World undertaken in a manner suitable to the greatness of the Deity. Livy, Book XLII. Chap. 26.

Vitruvius classifies this Temple of Jupiter Olympius, with the Temple of Diana at Ephesus, the Temple of Apollo at Miletus, and the Temple of Ceres and Proserpine at Eleusis, these were the four sacred Edifices, he informs us, which were most celebrated for their Beauty and Magnificence. See the Preamble to his seventh Book.

(*c*) 'Ἡ δὲ τῶν τειχῶν ἡλικία, καὶ ἀσφάλεια ἐκ τῶν ἱερῶν ἀποδείξεις ἔχει, μένοντες, ὡς καὶ τὰ Ἀφροδίτης, καὶ τὸν Μελιταίου, καὶ τὸν τῶν Λαμιαίων οὐκ ἔστιν ἄλλα πλὴν ὑμῶν ἰσχυρὰν εἶναι, ἢ τῶν τῶν γυναικῶν ἀλλὰ στεφανώσαντας ἑαυτάς.

(*c*) In their private capacities, they had so much moderation, and adhered so steadily to the Manners which the Constitution of their Country enjoins, that if any one looks at the House of Aristides or Miltiades, and the other illustrious men of those times, he sees it in no respect finer than the neat door Neighbours. Demosthenes, Olynth. II.

(*c*) A Portico is properly what the Grecians called a Stoa, it was a quadrangular Space, with a Colonnade or Peristyle round its inside. As the Building treated of in this Chapter is supposed to be of that kind, we shall, to avoid ambiguity, call the Ornament of Columns which is placed before this Gate-way, a Portal.

Perhaps this word will on all occasions, best express that piece of Architecture so frequently placed before the Door or entrance of any Building, tho' it is more generally called a Portico.

Callirrhoe(*a*), as was before observed; to which may be added, that they are of very extraordinary Dimensions(*b*), being near sixty Feet high, and about six Feet in Diameter; they are the remains of a Dipteros and Hyæthar(*c*), of the Corinthian Order; and the Peribolos or Enclave in which they stood, was nearly if not quite a circuit of four Stadia(*d*). Now these are exactly the particulars which the Ancients have left us concerning the Temple of Jupiter Olympius at Athens, as may be seen by the authorities, cited in the Notes.

On the contrary, the Building treated of in this Chapter stands to the Northward of the Acropolis, its Columns are only 28 Feet, 10 Inches $\frac{1}{4}$ in height, and 2 Feet, 11 Inches $\frac{1}{2}$ in Diameter: there remain no traces either of a Dipteros or Hypæthros, and the whole circuit of the Walls including the Curvature of the Exhedra, has been only 1400 English Feet, or two Stadia and about one third.

It has been already observed in Chapter II. that Monf. Le Roy supposes these Columns of Adrian, as they are called, to be the remains of the Pantheon built at Athens by the Emperor Adrian(*e*); but if the Reasons which have been now produced are sufficient to shew that they belonged to the Temple of Jupiter Olympius, he is evidently mistaken.

Wheler and Spon have imagined that they are the remains of one hundred and twenty Columns of Phrygian Marble (*f*), with which that Emperor as Pausanias (*g*) informs us, adorned an Edifice erected by him at Athens; and they suppose this Phrygian Marble to be whiter than the Marble of Pentelicus. But Phrygian Marble is a species of Alabaster variegated with beautiful Veins and Spots. Stephanus Byzantinus says, that *Alabagbra* is a City of Phrygia in which an excellent species of Marble was found (*h*); and this seems to be perfectly explained by a passage in Strabo, where he tells us that there were Quarries near Synnada, a City of Phrygia which afforded a sort of Stone, variegated nearly in the manner of the *Alabagrites*; and that Columns and Slabs of it were carried to Rome, wonderful for their dimensions and beauty (*i*). Now it is evident from Fliny, that the *Alabagrites* which this Phrygian Marble resembled, was diversified with various colours (*k*); so that Wheler and Spon are undoubtedly mistaken when they suppose that the Columns of Adrian which are white are of Phrygian Marble, and that Phrygian is whiter than Pentelic Marble. On the strictest examination no difference could be discerned between the Marble of these Columns, and that of the other Buildings in Athens: we may therefore be certain that they were brought from Pentelicus and not from Phrygia. For it is not credible that Adrian would have been at the Expence of transporting from a distant Country to Athens, a Marble which the Quarries of Attica afforded in great Plenty and Perfection.

Having proved that the Ruin described in this Chapter could not be the Temple of Jupiter Olympius, the Reader may expect that in pursuance of the method observed in the foregoing Chapters, some attempt be here made to discover what building it really was.

(a) Ταμενὸς ἐν ἱερῷ τὴν γύρῳ τοῦ κατασκευάζοντος Ἀθηναίος Ἐννεακρῶνα ἐποίησεν, &c. * *Taurerius relates, that when the Athenians were building the 'Temple of Jupiter Olympius, near the Fountain Enneacrunus,' &c.* Hierocles in the Preface to his *Hippiatrics*, cited by Meursius in his *Cecropia*. Page 32

(2) In *Afru* verò *Joven Olympium* amplo modulorum comparatu, Corinthii symmetriis & proportionibus, Architectandum Cossitus fuscepisse memoratur. 'In the City of Athens we are told that Cossutius undertook the building of the Temple of Jupiter Olympus on a scale of great Dimensions, and of the Corinthian Order.' Vitruvius proems to his seventh Book.

(r) *Hypethros* vero decaflylos est in pronao & postico. Reliqua omnia eadem habet, quæ dipteros, &c. hujus autem Exemplar Romæ non est, sed Athenis octaflylos in Templo Jovis Olympii. 'The *Hypethros* is decaflylos both in the *Prætorium* and in the back *Front*. In all other respects it is the same with the *Dipteros*. There is no example of it at Rome, but at Athens the Temple of *Jupiter Olympius* tho' an *Octaflylos* is of this Species.' Vitruvius, Book 3, Chap. 1.

(d) 'Ὁ μὲν δὲ πᾶς περιήβολος σταδίων μάλιστα τεσσάρων ἐστίν. 'But the whole periebolus (or circuit inclosing the consecrated place in which the Temple stands,) is of about four Stadia.' Pausanias, Book I. Chap. XVIII.

(e) Monf. Le Roy. Partie I. Page 35.

(f) Wheeler. Page 271. Seon's Voyages, Tome II. Page 160.

(f) Pausanias Book I. Chap. 18, towards the end.

(h) Ἀλαβαστρα, πύλς φρουγ'α, Ἡράκλειος, ἐν παυλῇ γένε, ἀλάσχυρος Steph. Byzant.

(f) Καὶ τὸ λατόμενον τοῦ Συναγαγίου Ἄλφου, &c. Καταρχῆς μὲν μικροὺς βύλους ἐκδι-
αγει τοῦ μεταλλοῦ. διὰ δὲ τὴν . . . ἡ τοῦ αὐτοῦ λατῶν τῶν Ὁρειῶν κούνης μονή, ἡ/ε/ μὲν πλεί-
ον λατῶντες τῷ αλαβαρεῖ τῷ λιβμ κατὰ τὴν σιναιλίαν, &c.
Strabo, Page 557.

(k) Alabastrites nascitur in Alabaistro Ægypti & in Syriæ Damasco, candore interstincto variis coloribus. Pliny, Book XXXVII, Chap. 10.

that the other two are the Remains of the Poikile and of the Gymnasium. And hence we may conclude, that the Ruin which is here the particular Subject of our Consideration, and which from the disposition of its Plan appears to have been a Stoa or Portico, was from its situation and the richness of its Architecture, that principal Stoa called the Poikile.

PLATE I.

A Prospect of the Front of this Building in its present condition, taken from a Window up one pair of Stairs, in the house of Nicolas Logotheti the British Consul at Athens. This Front is encumbered with Houses, Magazines and Workshops, which are built against it, and obstruct the View of it in such a manner, as to render its general disposition quite unintelligible to those who stand any where on the level of the Street: and they conceal great part of it, even from the Spectator who is placed in the most favorable Situation. These Magazines and Work-Shops are occupied by Soap Makers; there is a considerable number of those Manufacturers here, and Soap is at present one of the principal commodities of Athens.

That part of this ruined Building towards the right Hand, is the remains of the Portal, or Portico which was formerly in the middle of the Front, when the Front was entire; here a Church is built, the name of which we do not recollect. On the ruined Pediment of the Portal is a single Arch which rises higher than any other Building in the View, the Bell of this Church has formerly been hung in it, but at present, Bells are not permitted in Athens; the Turks have a great antipathy to them, and generally destroy them, throughout their Empire. The Greeks one would imagine have been equally fond of them, for they talk even now, of the destruction and prohibition of their Bells, as one of the greatest Mortifications they suffer.

On that extremity of the Front which is towards the left Hand, is the Northern Pteroma terminated by a Corinthian Pilafter. Of the seven Columns which are placed between the Portal and the Northern Pteroma, only five are visible in this View; the other two are here concealed by the projection of the Portal, and by that part of the Church contiguous to it. The faint distant Mountain which appears over the middle of the ancient Ruin, is Pentelicus; this has been represented before in Chapter II. Plate I. it is about sixteen Miles from Athens: towards the foot of this Mountain there is a very considerable Convent called *Mendélee* but written *Μενδέη* by the modern Greeks: about half way between the Convent and the summit of the Mountain are the celebrated Quarries of Pentelic Marble. The nearer dark Mountain on the left hand is called *Psychicks*, from a little Chappel on it of that name, not visible in this View: it is part of a cluster of Hills called by the Antients Mount *Brileffus*, and by the modern Athenians *Turco Bouna*. On the right of Pentelicus is a sharp pointed, rocky Hill, with a little Building on the top of it: the Hill is Mount *Ancheffmus*, and the Building on it is a Chappel dedicated to Saint George; probably in the same Situation that the Statue of Jupiter *Ancheffmus* was formerly placed (*a*). Lower down this Hill towards the right hand, is a small whitish object; this is the Ruin usually called the *Aqueduct* of Adrian; near which Spot, the general View at the beginning of this Book was taken. The more distant Hills to the right of this, are two of the eastern Points or Summits of Mount *Hymettus*, between which a Convent is situated called *Kynagos*.

The Figures represent a Turkish *Agá* or Gentleman, receiving a Visitor. They are both seated in a *Kiosc*, the Visitor is placed on the left Hand: where a Servant offers him a Pipe of Tobacco, another brings him Coffee, while a third Servant, who is descending some Steps, follows them with Sweet-

(a) Pausanias, Book I. Chap. 32. enumerates some of the Mountains of Attica. Pentelicus where the Quarries of Marble are, Parnes, which affords the Hunters plenty of Bears and wild Boars, Hymettus celebrated for its Honey. On these Mountains, he tells us, were Statues and Altars of the

Gods; and he adds. Καὶ Ἀρχιερεὺς ἦν ἐν αὐτοῖς ὁ Διὸς θεῖον ἀρχιερεὺς. *Likewise, there is Mount Ancheffmus, of no great magnitude, and the Statue of Jupiter Ancheffmus.*

Meats and a Napkin. This last Article appears very necessary after eating or drinking, wherever Beards and Mouftachios are in Fashion.

The nearer Figure is an Albanese Groom with his Master's Horses. The Albanese are generally the Husbandmen, and the Servants of this Country; and all of them talk the Illyric Language.

P L A T E II.

The Plan of the Building treated of in this Chapter. It has here been thought necessary to distinguish those Parts which we found standing to a considerable height, from those where the Foundations only could be traced; or where at most, the remains do not rise above five or six Feet above the Foundation; in the first Case therefore, the thickness of the Wall is expressed by being shaded; in the last, it is marked by two parallel Lines that have no shading betwixt them. Another distinction was likewise thought necessary here, because in many Parts the Foundation of this Building could not be discovered: in some places we found it was destroyed, and in others the difficulty of gaining admission into the Houses of Turks who have Families, was an obstacle to our enquiries not to be surmounted: this happened particularly in regard to the South Western Side of the Building. We were however generally enabled to restore these Places, from their analogy with such parts of the Building as still remain: these Restorations are always expressed with dotted Lines. In the middle of this Plan are the ancient Foundations on which the Church of the *Megale Panagia* is built. It should be observed that the Front of the Building is represented here next the bottom of the Page, it looks towards the W. North-West Point of the Compass, and of consequence the Wall on the left hand Side, faces nearly N. North-East.

P L A T E III.

The Elevation of the Portal of the foregoing Building, and of that half of the Front which stands to the Northwards of it. The Extremity of this Elevation towards the left Hand represents one of the semicircular Exhedrae. There are abundant Authorities for all the Restorations in this Plate, except for the Cornice which is over the Pediment; and the Podium or Spandrel at each extremity of the Steps; of these indeed, no remains could be found. It is observable, that on this Front the Abacus of the Capital is every where continued, between the Wall and the Architrave of the Entablature.

P L A T E IV.

A Section of the Front Wall; with a Profile of the Portal, and of the Southern Pteroma, likewise, one of the seven Columns which are placed between the Portal and the Northern Pteroma. The Numbers accompanied with asterisks denote the depth of the Channels of the Rustic, and the Projections of the different Ornaments of the Front Wall.

The Column nearest to the Wall is one of the seven which are placed between the Portal and the Northern Pteroma; the Corinthian Pilaster next it, is one of the Antae of the Portal; the other Corinthian Pilaster is that of the Southern Pteroma; and the Column farthest distant from the Wall is one of the Columns of the Portal. There is no Authority for the continuation of the Pedestal on which this Column stands, and which in this and the two following Plates is supposed to be one of the Podiums or Spandrels at the extremities of the Steps.

P L A T E V.

The Section of the Portal, and of the Gate-Way or Entrance before which it is placed. The internal Face of the Architrave is shewn here, it differs from the external Face. The Abacus of the Capital which, as we have already observed, is continued under the Architrave on the Front of this Building, is here continued in the same manner on the inside of the Portal.

P L A T E VI.

Part of the external Face of a lateral Wall or Flank of this Building, with its Cornice; shewing how its junction with the Pteroma is effected, and the manner in which the Entablature of the Columns on the Front-Wall is discontinued.

P L A T E VII.

The Base of one of the four fluted Columns of the Portal. Not being permitted to dig for the Pedestal of this Column, we are obliged to content ourselves with giving one of those Pedestals which are placed between the Portal, and the Northern Pteroma of this Building. It is observable that the Plinths of all the Bases which remain here, project beyond the Dye of their Pedestals.

P L A T E VIII.

The Capital and Entablature of the Columns on the Front of this Building. The Abacus of this Capital, like that of the Temple of Vesta at Rome, has its Angles Acute, that is, they are not cut off as is generally practised; there is a small Fillet immediately above the Astragal of the Column, and eight short plain Leaves, from which the usual Leaves of the second Range seem to spring. The Profile of this Entablature resembles that of the Frontispiece of Nero at Rome. But no part of the Mouldings are enriched, except only the Soffit of the Corona.

Fig. 2. The Section of the Capital.

Fig. 3. The Soffit of the Corona, or Drip-Stone, and of the Modillions which support it.

Fig. 4. The Architrave on the inside of the Portal. And the Mouldings of the Abacus of the Capital which are continued under the Architrave.

P L A T E IX.

Fig. 1. The Plan of the Capital.

Fig. 2. The Angular View of the Capital.

P L A T E X.

The Plan and Elevation of some Ruins on which part of the Church called the *Megále Panagía* is built.

Fig. 1. The Elevation of an ancient Arch, part of the aforesaid Ruins. B, C, and D, refer to the same Letters in the Plan.

Fig. 2. A Plan of all the ancient Remains which are visible in this Church; more of them might probably have been discovered on digging here, but it was not practicable in this Place; the parts distinguished with Dots are modern Walls. A. Three Columns and a Pilaster which have perhaps belonged to the Peristyle formerly within the quadrangular Space. Both the Plan and the Elevation, are by mistake, reversed in this Plate.

P L A T E XI.

Fig. 1. The Cornice of the lateral Walls and of the Exhedræ.

Fig. 2. The Architrave of the Gate-Way or Entrance before which the Portal in the middle of the Front is placed.

Fig. 3. A Section of the aforesaid Architrave.

Fig. 4. The Mouldings and Impost of the Ancient Arch in the Church of the *Megále Panagía*.

Fig. 5. The Section of an Architrave supported by the three Columns, and by the Pilaster which are contiguous to the above mentioned Church.

Fig. 6. The Capital of the Pilaster.

The enriched Mouldings at the beginning of this Chapter, and the Vase at the end of it, are copied from Fragments which were found within the space enclosed by the Walls of this Building. By the Figures on the Vase it seems designed for a sepulchral Monument, but it has contained no remains of the dead Body, for it is a solid Piece of Marble. Over the Figure of the Man is inscribed his Name, *Pamphilus the Ægilian, son of Mexiades*, and over the Woman is inscribed *Archippe*, the Wife or the Daughter, it should seem, of the same *Mexiades*. Near the Vase are two Inscriptions which have not been published before, the Form of their Characters are here carefully imitated.

In this Plate it has likewise been judged necessary to give a Plan of the Building treated of in the present Chapter, and shewn to be, most probably, the Poikile; and also Plans of two considerable Ruins near it, which are probably the remains of the Agora and of the Gymnasium of Ptolemy: to these are added the Temple of Theſeus and the Ceramicus. This Plan is designed to illustrate what has been said of these Buildings, and will enable the Reader to determine more accurately, what degree of Evidence he may allow to the Arguments which have been deduced from their situations in respect of each other.

Monsieur Le Roy's View of this magnificent Ruin is extremely inaccurate; as well in regard of the ancient Building, as of the modern Houses and Shops which accompany it; but the Reader has probably by this time had sufficient Specimens, of the liberties with which he indulges his Genius, in these picturesque Representations.

In his historical Description of this ancient Monument he has, in his usual manner, implicitly followed the Opinion of Wheler and Spon; and calls it, as they have called it, the Temple of Jupiter Olympius. 'The famous Temple of Jupiter,' says he, 'is distinguishable enough at Athens, because it is situated in the lower City, descending from the Pritaneum, as Pausanias suggests; and it is to the North of the Citadel, as Thucydides remarks: but its Greatness and Magnificence are what distinguish it still better. One may say, that it was the Work of many Ages, and of many Sovereigns, who loved the Arts, and who strove with Emulation to surpass each other in the decoration or the completion of this Building (a).'

After this, he proceeds to give a splendid Description of the Temple of Jupiter Olympius, collected from the accounts of it which the ancients have left us; and he interperſes his Description, with remarks on the errors of other Authors; he censures Prideaux, he corrects the Abbé Gedin, he wonders at the Mistake of Spon, and he does Wheler the Honour to allow, that he has conceived the Disposition of this Building better than his fellow Traveller. In short, Monſ. Le Roy's erudition no where shines with greater Brilliancy, than in his Dissertation on the Temple of Jupiter Olympius, but all this Descrip-

(a) 'Le fameux Temple de Jupiter est assez reconnoissable à Athenes, parce qu'il est situé dans la partie basse de la ville, en descendant du Prytanée, comme Pausanias l'observe, et qu'il est au Nord de la Citadelle, ainsi que Thucydide le remarque. Mais la grandeur & la magnificence le font encore mieux reconnoître, & l'on peut dire qu'il fut l'ouvrage de plusieurs Siècles & de plusieurs Souverains, qui aimèrent les Arts & se piquèrent à l'enrichir de plusieurs ornemens.' Monſ. Le Roy, Part I. Page 19.

The two first Authorities, here alleged by Monſ. Le Roy, for supposing this Building to have been the Temple of Jupiter Olympius, have been already given both by Wheler and Spon. The French Translator of Wheler's Voyages (Tome II. Page 479.) has expressed them in the following Words.

'De plus il est en la partie basse de la Ville en descendant du Prytanée comme Pausanias l'observe, et il est au Nord de la Citadelle comme Thucydide l'a remarqué. See likewise Spon, Tome II. p. 186. but their first Authority has no weight, for Wheler acknowledges that the situation of the Pritaneum was not known to them. 'But where really the Pritaneum was, (says he) is not yet discovered.' Page 591, and Spon, Tome II. Page 184. without pretending to any thing like certainty, contents himself with saying, 'Il y a quelques parcelles & quelques fondemens antiques, en montant de là vers la Citadelle, qui peuvent être une partie de ce vaste bâtiment.'

Their second Authority taken from Thucydides is at least as insufficient as the first, for here they have both followed the faulty reading of Vell., which

has *apud d'aport*, or towards the North, instead of *apud paros*, or towards the South, as was before observed.

What Monſ. Le Roy adds concerning the Grandeur and Magnificence of these Ruins is just as inconclusive; it is this Grandeur and Magnificence which he makes the strongest proof of their being the remains of the Temple of Jupiter Olympius, the Work of several Ages, he tells us, and of several Sovereigns who loved the Arts, and who strove with an emulous contention to embellish it, or to complete it. Would not any one, after reading this, expect to meet with a profusion of Ornament here? Will he not be surprized to find that three Sides of this Building, are now, and always were, without ornament of any kind, unless the Cornice (Plate XI. Fig. 1.) can be called an Ornament, and that the fourth Side, or Front, tho' decorated with Columns and bearing an appearance of Magnificence, is yet in a Style of such siber Magnificence, as shews the Oeconomy of a Republic, not the profusion of an Asiatic King or a Roman Emperor? There has never been any Ornament of Sculpture on this Front, none of the Mouldings are enriched, and only four of the Columns, (those four in the middle of the Front) have been finished. On the inside there is no Remains or Traces of Ornament, except some Holes in which the Architraves of the Pentyle were inserted.

tion and this erudition is here misapplied, for the Building is not, what he has imagined it, the famous Temple of Jupiter Olympius.

The Plan of this Building, as Monf. Le Roy has represented it, is exactly a Square; each Side of which measures 628 Parisian Feet, or somewhat more than 669 English Feet: but the Original Plan is not a Square, it is a Parallelogram whose longest Side measures 376 English Feet, and whose shortest only 252; of consequence, he has made it 293 Feet too long, and 417 Feet too broad.

This indeed is one of the most extraordinary, and at first sight, one of the most unaccountable of all Monf. Le Roy's Errors. The Reader however, will, on a little Reflection, perceive that the source of this Error may possibly be found, in that deference which Monf. Le Roy constantly pays to the Opinions of Wheler and Spon.

Wheler, whose Opinion Monf. Le Roy generally prefers, supposes that this Plan is a perfect Square; and both Wheler and Spon agree, that the Northern Side of it measures *at least* 125 Paces. Now the first of these Gentlemen informs us, that the manner in which he and his companion obtained the measure of this Wall, was by pacing it (a); that is, by counting the number of Steps which they took, in walking from one end of this Northern Wall to the other end. The Paces therefore with which they measure it, are apparently, no other than the Steps which they took on this occasion. These Steps were near three Feet each; or they were just such Steps as men usually make when they design to measure any distance by pacing it; this will appear more evidently on examination. For 125, the number of Paces they assign to the length of this North Wall, being multiplied by 3, the number of Feet in an ordinary Pace, gives 375, nearly approaching the number of Feet which this Wall actually extends; and the small deficiency which arises in this method of explaining their Measures, is perfectly supplied by the expressions, *at least*, or *du moins*, which are here made use of both by Wheler and Spon.

On this Principle, and on this only, their account is reconcileable to the real Measures; but when they come to compute that these 125 Paces make a Stadium, they then confound the ordinary Pace of three Feet with the geometrical Pace which measures five.

It may be asked, how came Wheler and Spon to make this Mistake? We have already seen, that the Peribolus of the Temple of Jupiter Olympius was four Stadia in circumference; and if with Wheler we suppose it a Square, each Side of it must then have measured, according to the usual allowance for a Stadium, exactly 125 geometrical Paces. Now this is just the number of ordinary Paces which he found in the length of the Northern Wall. It is the unlucky coincidence of these numbers, and the indiscriminate application of the word *Pace* to two very different Measures, joined to the Opinion they had previously formed, that this Building was the Temple of Jupiter Olympius, which seem to have given rise to the whole system of Wheler's and Spon's Errors. Monf. Le Roy must have detected them, if he had applied his measuring Rod to the Side of this Building.

But he has contented himself with Wheler's Conjecture, that the Plan of this Building is a Square; and with the Measure of *at least* 125 Paces, which both Wheler and Spon assign to one of its Sides; on these Paces of theirs it should seem he has set himself to work, and instead of estimating them as ordinary Paces, he, misled by the Authors whom we have already seen him copy in so many of their mistakes, multiplies them by 5, the number of Feet in a geometrical Pace; this would give him 625 Feet for the length of the Northern Wall; but what allowance should he make for the Expressions, *at least*, and *du moins*, of Wheler and Spon? Why on this account it must be, that he has added three Feet more; which increases his number of Feet to 628; and this he boldly sets down for his Measure of a Side of this Building.

(a) To this [the Front] is joined a Wall in a right Angle; which by *pacing* we found to be, at least, an Hundred and twenty-five Paces long; which is a Stadium. Wheler, Page 392.

Nor is it in the general Dimensions only that Monf. Le Roy's Plan is faulty, we there find likewise that he has committed great Errors in the Form which he has given to the Walls of this Enclosure, and in the Number of Portals and Columns with which the Front of his Plan is decorated.

He has moreover misrepresented the Condition in which he found these Ruins; and by means of this Misrepresentation he has obtained an appearance of Authority, which justifies all the Errors he has here committed. For having [Part II. Plate XXII, Fig. 1.] completed the Plan from his own Imagination, he tells us, that the part of it which he examined on the spot, is there shaded with a darker Tint, to distinguish it from the Parts which he has restored, (a). But by the undue distribution which he makes of this darker Tint, his Reader is inevitably led into many Mistakes, as he must imagine that some parts of this Building are utterly destroyed, of which nevertheless considerable Remains are still extant, but of a Form very unlike that which Monf. Le Roy has given them; he must likewise imagine that all the Parts of Monf. Le Roy's Plan, which are shaded with the darker Tint are actually remaining, altho' it is most evident, from the Disposition of what actually remains of this Building, that many of them are his own invention, and such as neither have, nor ever can have existed in the Original. It is easy to judge from the following Instances, how greatly Truth is injured by such Misrepresentations.

Monf. Le Roy has shaded the Eastern Wall as if no Traces of it remained. It appears thus indeed in Wheler's Print of it, but in the original Building there is an extent of more than 150 Feet of this Wall remaining in one continued Piece, and some Parts of it rise at least 20 Feet above the present Pavement. There are likewise many particulars observable in the Remains of this Wall, which Monf. Le Roy should have seen and have copied.

He has shaded the Northern Wall with the stronger Tint, to shew, that it is not destroyed, and has set down the number of Feet he supposes it to extend, as if he had really measured it. It is true that great part of this Wall is actually standing, with the remains of the three Exhedrae on it, which are described at Page 38, and represented in Plate II, of this Chapter. These Exhedrae we observe are not in Wheler's Print, and Monf. Le Roy has likewise omitted them. We may likewise observe that he has shaded this Wall throughout its whole extent with the darker Tint; we must therefore conclude that he found it intire, and of consequence that it was very practicable to obtain its exact Form and Measure. It is this Wall nevertheless which he has made 290 Feet too long, and he has represented it by an uninterrupted Right Line. Now if Monf. Le Roy really measured it, as the numeral Figures with which he has expressed his Measure are manifestly designed to imply, it is difficult to conceive how he could be so greatly mistaken in its Dimensions; and also how these Exhedrae could escape his notice, for they are each of them about 33 Feet in extent, and the exterior Face of one of them still projects, and its interior Face recedes, about 20 Feet from the general Line of the Building; they must therefore have hindered him from proceeding uninterruptedly in a Right Line, on which side soever of this Wall he applied his measuring Rod. But if he did not measure it, if he only saw it in Wheler's Description, as may be suspected, he had surely no right to set down any Dimensions to this Part of his Plan, or to shade it with his darker Tint.

On the Western Wall or Front, Monf. Le Roy has placed five Gates or Entrances, and three Portals, altho' it is plain to every Observer, that there has never been more than one Gate here, and one Portal only, in the Original. He has likewise adorned it with 46 Columns and 8 Antae, when it is apparent from the original Remains that there never has been more than 18 Columns and 4 Antae in this Situation; and he has extended this Western Wall in such a manner as to make it 417 Feet longer than it is in the Original.

The desire of convincing his Reader that this Building is really the Temple of Jupiter Olympius, has manifestly occasioned him to extend this Front so prodigiously beyond its due Limits, in direct Contradiction to that clear Evidence of its original Dimensions which the Vestiges still

(a) Il [le Temple de Jupiter Olympien] étoit environné au rapport de Pausanias, d'une vaste enceinte, dont j'ai reconnu une partie sur le lieu: je l'ai

distinguée dans la Planche XXXI. figure 1. par un teinte un peu forte des autres parties de cette même enceinte que j'ai restituées. Le Roy, part II. p. 20. remain-

remaining afford us: and the necessity he was under of decorating this great imaginary extent of Wall, has obliged him to place before it that extraordinary number of Portals, Gates and Columns, which we see in his Plan. And because the most unquestionable Authorities an Architect can avail himself of, when he undertakes to restore an ancient Building, are the Vestiges of it which he finds remaining; Monf. Le Roy, it seems, has invented exactly such a number of these Authorities as are necessary to justify his Hypothesis, and incontrovertibly ascertain the Truth of his Restorations.

The Portal in the middle of this Front will furnish an Example, that sufficiently confirms what is here advanced.

This Portal in the Original extends 37 Feet 9½ Inches. It is composed of four Columns and two Pteromata, and is placed before one single Entrance or Gate-Way. But as a Portal of these Dimensions would by no means be thought a sufficient Ornament for the Approach to a Temple like that of Jupiter Olympius, which was confessedly one of the most Sumptuous and Magnificent in the World, Monf. Le Roy has made it extend 120 Parisian Feet, or about 127 Feet, 10 Inches English Measure, he has adorned it with 10 Columns and 4 Pteromata, and has placed it before three Gateways.

To give a Colour to this pretended Restoration, he has shaded one of his imaginary Pteromata, and one jamb of an imaginary Gateway with his darker Tint, as if he had really seen them; and he has set down the Measure of the Diameter to an imaginary Column, the fifth in order from the Northern Angle of the Portal, as if part of that also which might be measured, was still remaining: altho' no Vestiges of such Column, such Pteroma, or such Gateway do now, nor indeed ever did exist. They are Authorities merely of his own invention, as most clearly and obviously appears from what still remains of this Building.

These are not however, all the fictitious Authorities that he has produced; he has invented others to establish in his Readers opinion, the truth of those extravagant Dimensions which he gives to the general extent of this Front. These Authorities he has obtained solely by the misapplication of his darker Tint; as will appear by the following Remarks.

We have already observed that the whole extent of this Front, from its northern to its southern Extremity, is limited by two Pteromata. This Extent therefore is accurately determined by them, as they are still entire, and remain in their original Situations.

Monf. Le Roy has nevertheless lengthened out the Front Wall at each of its Extremities, about 150 Parisian Feet beyond these Pteromata. The addition he has thus made on the Northern Extremity is the place, in which he has chosen to display his fictitious Authorities for this imaginary Extent. Here by means of the darker Tint with which he has shaded one end of his additional Wall, he would persuade us, that he has seen a Fragment of it contiguous to the Northern Pteroma; and by means of such a Shadow on the other end, that he has seen another Fragment of it, terminating the Front, and forming an Angle with that Northern Wall already described, in which the Remains of three Exhedræ are visible. Now as the Angle which this Northern Wall actually makes with the extremity of the Front, and the junction also of that Wall with the Northern Pteroma do both remain entire, (See Plate II. and Plate VI. of this Chapter.) it is evident that his whole additional Wall is merely imaginary; and therefore these Fragments of it, which he falsely pretends to have seen, are merely Non-existences.

He cannot even plead in excuse for this Error, that he was misled by the Remains of some other Building which he saw in this Place; for there is really no Part of any ruined Building remaining on the Spot where he has marked these Fragments.

These two imaginary Fragments which he thus imposes on us, are however of great consequence to Monf. Le Roy; since if we admit them to be genuine, they will furnish exactly all the Authorities necessary to verify the extraordinary Dimensions which he assigns to this Front: for they would prove the Existence of the Northern additional Wall of which he would have us suppose them to be the Remains; and, as we must allow this Building to be erected on a regular Plan, they would also prove a similar Addition on the Southern Extremity of this Front.

And since the supposition of two such additional Walls, how false soever in itself, does at the same time imply that a suitable Decoration was bestowed on them; these fictitious Fragments must in some sort be considered as Authorities likewise for the imaginary Portal of two Columns, and the imaginary Range of nine Columns which he has placed against each of these additional Walls.

Having thus by means of various Misrepresentations, obtained such Dimensions and Decorations for the Walls of this Enclosure, as might confirm his Reader in the false Opinion that the Temple of Jupiter Olympius stood in this place; he then proceeds to restore the Temple itself; which he says presents us with the most stately and most beautiful Disposition for a Temple, that the Greeks ever contrived (a). Put as he tells us, that no Vestiges of it are to be found, it is plain by his own account, that it can present us with no such thing; nor indeed does he pretend that the Plan he has given of it, is taken from any Remains of the Original Building. He has composed it, he informs us, from the Description of the Temple of Jupiter Olympius, which Vitruvius has left us; and he has regulated the space it occupies in the Enclosure, on the Authority (b) of a Ruin in Palmyra. Monf. Le Roy has certainly been at considerable Pains to restore this Temple; but he has taken no Notice of the Ruins which still remain here, in the Church of the *Megâle Panagia*. These Ruins we must observe are incontestible Authorities, and they do most clearly prove that no such Temple as Monf. Le Roy has planned here, can ever possibly have stood within the Enclosure of these Walls.

The Remarks which we have already made on Monf. Le Roy's Plan, will, it is presumed, sufficiently shew what credit may be given either to his Restorations, or to the Authorities he has produced for them: and the Instances which we find of his Agreement with Wheler and Spon, in so many of their most capital Errors, will perhaps sufficiently justify our Opinion, that his Plan is formed rather from the inaccurate Accounts which those Travellers have given us, than from any actual Observations which he has, himself, made on the Spot.

That the Reader may determine how far this Censure on Monf. Le Roy deserves Credit, we shall, in as concise a Manner as we are able, collect together all the principal Errors in which his Plan agrees with their Accounts; and we shall here exhibit them all in one View, as well those we have already observed, as those which have not hitherto been mentioned by us.

Monf. Le Roy calls this Building, the Temple of Jupiter Olympius, and he supposes that famous Temple to have been Erected on the North Side of the Acropolis near the Prytaneum: but in each of these Particulars, we have already seen that he is mistaken. Wheler and Spon have made the same Mistakes before him; and in support of these Mistakes, they have produced some very inconclusive Arguments, which Monf. Le Roy has likewise to the same purpose repeated after them.

Monf. Le Roy has represented the Plan of this Building a Square; and he tells us that it is four Stadia in Circumference. In these Mistakes we have already shewn that he perfectly agrees with Wheler.

(a) En effet, le temple de Jupiter Olympien qui étoit de cet Ordre, (Corinthe), n'avoit offert aussi un plan grand et le plus exact Disposition du Temple que se Voyoit avant moi. Il étoit environné au rapport de Pausanias d'une suite encinte, dont j'ai reconnu une partie sur le lieu: je l'ai distinguée dans la Planche XXII, figure I, par une teinte un peu forte d., autres Parties de cette encinte que j'ai restituées, mais je n'ai pu tracer aucun Vestige du corps du Temple même, dont Vitruve parle, je l'ai composé d'après ce que cet Auteur nous en apprend dans le passage qui suit.

* L'Hypetre est Decastyle devant & derrière, &c. nous n'avons point d'exemple de cette manière à Rome, mais il y en a un à Athènes, au Temple de Jupiter Olympien, qui n'est qu'Odistyle.

(b) Je n'ai donné à ce Temple que huit Colonnes de Face, en suivant le Texte de Vitruve; &c. Je me suis réglé pour l'enceinte qu'il occupoit dans son encinte, sur celui qu'occupoit dans une semblable encinte, la magnifique Temple du Soleil à Palmyre, &c. Le Roy, Partie II, Page 20.

He has represented the Eastern Wall as utterly demolished; he has shaded the Northern Wall as if it were unbroken from one end to the other; and omitting the Exhedra on it, he has expressed its Plan by two parallel uninterrupted right Lines. But in every one of these Instances he is mistaken; and all these Mistakes are, exactly in the manner Monsi. Le Roy has made them, to be found in the erroneous inartificial Print of this Building which Wheler has given us.

In his Representation of the Front Wall he has placed no Pteroma on its Extremities, tho' they still exist in the Original. Between each Extremity of this Wall and the Portal in the middle of it, he has placed eighteen Columns, instead of seven only, which are in the Original. In these Mistakes likewise, he is authorized by the abovementioned erroneous Print given us by Wheler.

He has omitted the Ruins in the Church of the *Megale Panagia*; neither Wheler nor Spon take any notice of this Church, or of the Ruins which are to be seen there.

For the three Portals and the five Gates or Entrances which Monsi. Le Roy has placed on this Front, no Authority can be found either in Wheler's Plan or his Description. Spon indeed censuring Monsi. Guilletiere, says (a) as follows, "In the Plan of Athens which the same Author (Guilletiere) has given us, he places *these three Portals* and this Wall quite out of the City, towards the North; instead of which we observe that they are almost in the middle of Athens, and that there is not, properly speaking, more than one Portal, and somewhat of a Postern-Gate."

It is this Passage of Spon, which seems to have furnished Monsi. Le Roy with a hint for his Gates and Portals. It must indeed be confessed, that the manner in which Spon expresses himself here, is such, as will bear a construction not unfavorable to this part of Monsi. Le Roy's Restorations, we think it therefore necessary to explain this Passage of Spon, and shew what he must have meant by "*these three Portals*."

To this end, we must acquaint the Reader, that the Residence of the Vaisvode or Turkish Governor, and of all his Attendants, has been for many years, if not always, within the Enclosure of these ancient Walls, which has doubtless been considered as a place of security, so long as the Walls remained entire: for they were then of sufficient Height and Solidity to resist any sudden Assault. To render this Place more defensible, and fitter to protect the Person of the chief Magistrate, the ancient Entrance to this Enclosure was strengthened by the addition of two other Gates, built just within it, as at the Entrance (b) of a Citadel; so that whoever would enter here, was obliged to pass three Gates, one after the other. These three Gates therefore were not three Apertures in the Front-Wall, as Monsi. Le Roy has represented them: and the two inner Gates were no part of the ancient Building, but the latter Additions of a barbarous Age. They were doubtless standing in the time of Wheler and Spon, for the present Inhabitants say, that they were demolished about five and twenty years ago, together with part of the ancient Wall to the Southward of the Portal, by a Vaisvode, who imagined that he should by this means extend the Prospect from his House, towards the Piræus and the Sea-Shore. He did considerable Mischief to this Antiquity, and his Prospect was very little improved by it.

From this Account it is evident that the three Portals mentioned by Spon, in the Passage we have just now cited, do by no means, when their Situation is rightly understood, favour the Sy-

(a) Dans le Plan que le même Auteur (Monsi. Guilletiere) nous donne d'Athènes, il place ces trois Portails & cette Muraille tout-à-fait hors de la Ville, vers le Nord, au lieu qu'ils font presque au milieu d'Athènes, & qu'il n'y a proprement qu'un Portail & quelque fausse Porte.

Voyage de Spon, Tome II, Page 187.

(b) Pere Babin in his Letter to the Abbé Pécoul, which was published by Spon about two Years before he visited Athens, has mentioned this Antiquity, which he mistook at first for one of the ancient Gates of the

City. "C'est une des plus magnifiques Portes, (says he) que j'aie vues: il y en a trois l'une après l'autre, comme l'on voit à l'entrée des Citadelles." It is one of the most magnificent Gates (says he,) that I ever saw, there are three of them one after the other, in the manner one sees them, at the entrance of Citadels.

Rélation de l'Etat présent d'Athènes, &c. imprimée à Lyons, chez Louis Pascal, 1674.

stem of Monf. Le Roy. It is likewise evident, from the Remarks we have made on his Plan, that instead of detecting the Errors of Wheeler and Spon, he has generally copied them; and that by the unwarrantable Use of his darker Tint, he has produced fictitious Authorities to confirm and establish these Errors, and the others also, equally extravagant, which he himself has added to them.

The other Designs that Monf. Le Roy has given us of this Building, are the General Elevation of that part of the Front which remains most entire; and the particular Mouldings of the Entablature. It may seem needless to make any Remarks on these Designs, after having detected so many Errors in his Plan. There are however such strong marks of Negligence in his General Elevation, that we think ourselves obliged to point out some of them to the Reader.

In this General Elevation he has omitted, first, all the Pedestals. Secondly, the six Steps by which you ascended to the Portal. Thirdly, the Remains of the Door-Case; and fourthly, the Tympanum of the Pediment, altho' the Proportion of it deserves particular Notice, and the Form of it, were there no other Proof, ascertains the extent of the Portal. And fifthly, he omits all that Part of the Front which is to the Southward of the Portal.

The Masonry of the Wall before which the Columns are placed, is misrepresented in Monf. Le Roy's Print; for between the Pavement and the Architrave of the Entablature, there are 15 Courses of Stone in the Original: but as he has omitted the Pedestals, he has of consequence omitted likewise the lowermost Course, for it does not rise so high as the top of the Pedestals. Since however he expresses all that part of the Wall which is between the top of the Pedestals and the Architrave, this at least we might expect he would represent exactly; here fourteen Courses of Stone are visible in the Original and ten of them are rusticated. Monf. Le Roy has made only twelve Courses in that Space, and he has rusticated eleven of them.

These Courses it should be observed extend from the Portico in the middle of the Front, to the Pteroma which limits its Northern Extremity, and the Divisions of the Rustic are disposed on every other Course alternately, in such manner, that there are twenty-four Stones of equal length, in one Course, and twenty-three Stones of the same length, with two of half that length, in the Course next above it, and in that next below it. Instead of which, Monf. Le Roy has made only sixteen Stones of the greatest length in one Course, and fifteen of that length with two of half that length in the Courses next above it and below it.

It now remains to say something concerning the liberties which have been taken, in the remarks on Sir George Wheeler and Dr. Spon; to whose writings we had such frequent Obligations; and indeed every Traveller who visits the Countries they have visited, may be greatly advantaged by the information they will afford him. The manners of the Inhabitants, the Situation of the ancient Monuments, and the condition in which they found them, are described by these Gentlemen with great Exactness. They have diligently preserved many ancient Inscriptions, and faithfully noted the distances of the Places thro' which they passed; they have also attended very carefully to the relation between the ancient and modern Geography. Our Countryman Sir George Wheeler, has particularly distinguished himself on the subject of Geography, and has besides observed many of the vegetable Productions of these Countries.

But the Prints with which they illustrate their Descriptions, shew them to have had very little practice in the Arts of Design; they are indeed as inartificial and unsatisfactory as ever appeared in any Book of Travels. However, if they have not been so accurate and so happy as we could wish, either in their Delineation and Description of the Buildings, or in their Conjectures concerning them; the want of an able Designer, and the very short time also, which they stayed in each place, will easily account and apologize for such defects.

These learned Gentlemen arrived at Athens the 27th of January, 1676, and quitted it the 29th of February in the morning; which makes but 31 days, exclusive of the day they arrived, and the day they left

left it. In this space of Time, it should be observed, they made several Excursions from that City, they went twice to mount Hymettus, once to the Ports of Piræus, Phalerus and Munychia, their voyage to Salamis probably took up two days, and they employed nine in a Tour to Corinth and Sydon; so that the time these Gentlemen spent in each others company at Athens, could not exceed 17 or 18 Days. Sir George Wheeler, it is true, returned there after Dr. Spon had quitted him, and seems to have staid about a fortnight longer; his Geographical and Botanical Observations were doubtless improved by his Return, but these, or other Studies in which he was engaged, probably did not suffer him to reconsider the ancient Buildings, or revise what he had said concerning them.

Now if we reflect on the shortness of the Days in February, and how unfavorable that Season of the Year must have proved to their researches; that much of their time was employed in other places, and that neither of them appear to have made much proficiency in the Arts of Design, we shall readily excuse any mistakes they have made concerning the Sculpture and Architecture of Athens. Indeed whoever considers all the circumstances attending their Voyage, will find himself obliged to admire their diligence, their sagacity, and the genuine truth of their relations: and will rather praise them greatly for what they have performed, than censure them for what they have left to the future diligence of those, who informed and excited by their valuable writings, might undertake this journey after them.

But altho' we find that these Gentlemen deserve our Applause, and are perfectly excusable for the Mistakes they have made, no one surely will venture to say that their Mistakes have a right to remain unnoticed; especially when they have obtained such Credit, that Travellers visiting the same Places and viewing the same Objects have been misled by them. *Cornelius Magni*, a Parmesan Gentleman (a) who in company with the Marquis du Nointel, was at Athens in the Year 1672, but published his Account of it in the Year 1688; and *Fanelli*, a Venetian Advocate, whose Book entitled *Atene Antica*, was published in the Year 1708, tho' they have both of them professedly described the Antiquities of Athens, have done little more than repeat what Wheeler and Spon had already said on the same subject before them.

Indeed so great is the Reputation of these Gentlemen's Writings, that we see Monf. Le Roy himself, an Architect by Profession, continually imposed on by their Authority, even in subjects relating to his Art: tho' he assures us (b) that nothing but an eagerness of acquiring new lights for himself in the study of that Art, a desire of asserting the reputation of his Country, the great Encomiums which the Ancients have bestowed on the Edifices of the Grecians, and the imperfect Accounts of them which Modern Travellers have given us, were the Motives which determined him to visit Greece. What might we not expect from a Man animated by these Motives, especially when the advantages and opportunities (c)

C c

which,

(a) *Relazione della Città d'Athene, colle Provincie dell' Attica, Sicilia, Boeotia, &c. nei Tempi che furono passeggiate da Cornelio Magni, Parmegiano, l'anno 1672, e dallo stesso pubblicata l'anno 1688.* It is in the form of a Letter to a Friend, supposed to be written at Athens. This Gentleman accompanied the Marquis de Nointel, who was Ambassador from Lewis XIV. to the Ottoman Porte, through various peregrinations in the East; and has left us a curious Account of the manner in which his friend the Marquis employed himself in the places he visited. From this Relation of *Magni's*, we likewise learn that the Marquis employed a young Flemish Painter, for about a Month (part of November and December) in making Designs from the Antiquities of Athens.

Magni prefixes an Advertisement to the first Edition of this Letter, which shews how much he was obliged to Spon. It finishes with these expressions. *Per caminar misurato non ben quisto in me stesso, bñ, trè anni sono fatto un Viaggio in Francia ad abbocarmi in Lione coll' Eruditissimo Giacob Spon, che bñ à distatamente scritto di tutta la Grecia, con cui mi son benissimo accordato, restandoci pienamente pago, coincidenti in molte cose con lui, & in molte altre correttoni.* 'To

'proceed with caution,' says Magni, 'not being quite satisfied with myself, I made a Journey into France three years ago, to discourse with the learned Jacob Spon, in Lyons, who has with so much Erudition described all Greece, with whom I agreed exceeding well, remaining fully satisfied, coinciding with him in many things, and correcting myself in many others.'

(b) L'envie siule d'acquérir de nouvelles connoissances dans l'Architecture, le desir d'exécuter une petite partie du magnifique projet formé dans le siècle passé par notre Nation, les grandes éloges que les Auteurs anciens nous ont faits des Edifices des Grecs, &c le peu de connoissance que nous en ont donné les Voyageurs modernes, furent des Raisons suffisantes pour m'y déterminer. See Le Roy's Preface, Page vi.

(c) De si puissantes recommandations me procurèrent l'avantage d'aller d'une manière très agréable, de Venise à Constantinople, l'honneur que M. des Auteurs me fit dans cette dernière Ville, de me recevoir au Palais de France, le Firman ou Passeport qu'il m'obtint du Grand Seigneur, la facilité

which, he informs us, favoured his examination of these ancient Buildings, were such as every one must be convinced, would sufficiently enable him to give an exact account of them.

But the more we are persuaded of the advantages he was permitted to enjoy, of securely viewing and measuring the Original Buildings, the more he must be exposed to censure, for having copied Wheler and Spon in so many Instances; and by that means, instead of detecting their Errors, when it certainly was in his power, chusing rather to confirm them as he has done, in the strongest manner he was able.

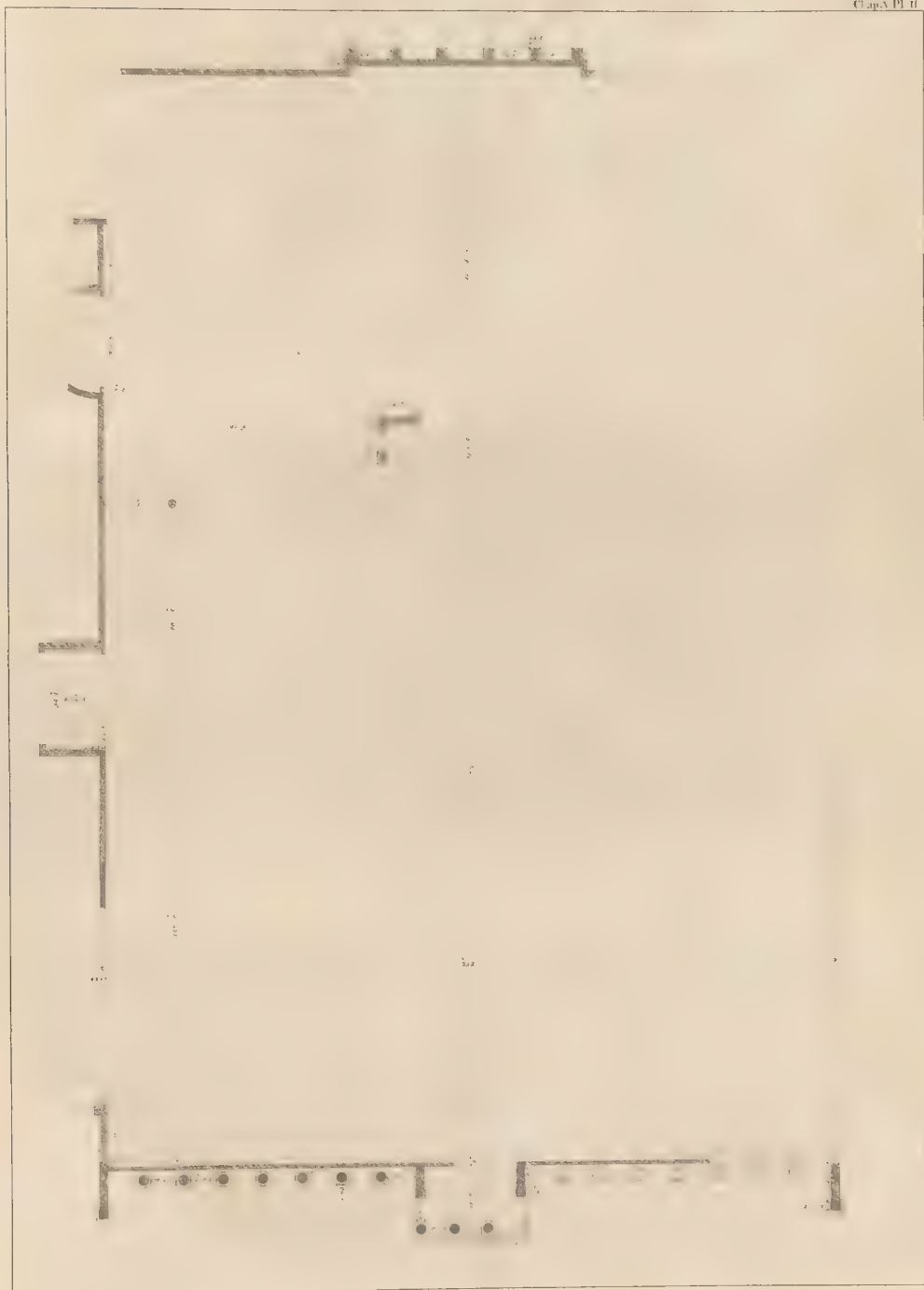
If it appears of any Importance to the study of Architecture, and to the Reputation of Ancient Greece, that these Errors be detected, and that the false Opinions concerning these Athenian Antiquities, after having subsisted so long, be at length confuted, it must appear still of greater consequence, that the negligences of *Monf. Le Roy* should not escape our notice; the study of Architecture which he professes, the critical knowledge which he affects to display in that Art, the Appearance of precision in his Measures, and the pompous circumstances of his Publication, give an air of Authenticity to his Errors, which seems perfectly calculated to impose them on us for so many accurate Truths.

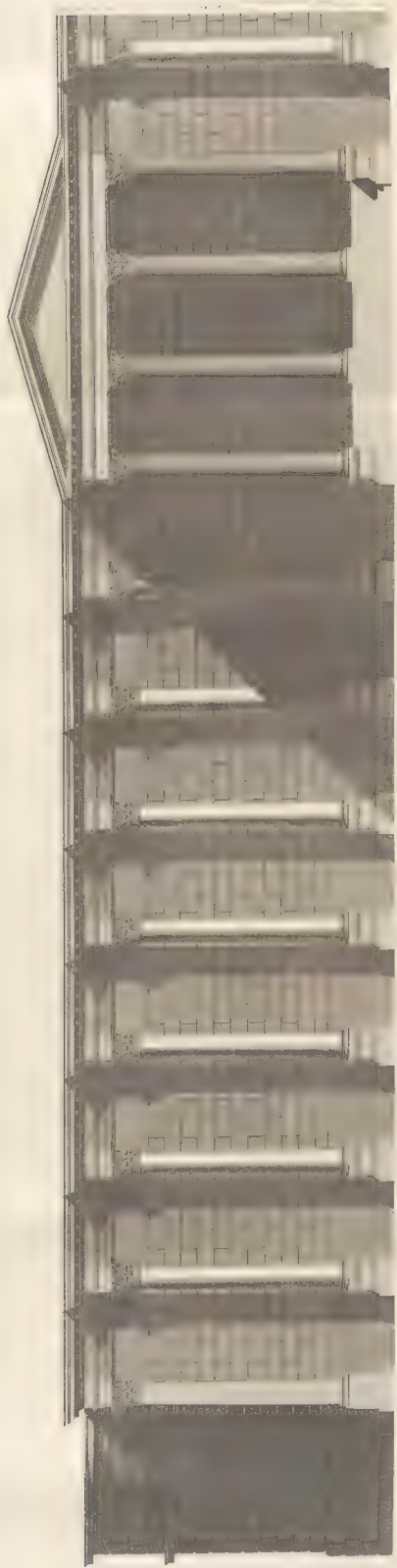
The Strictures therefore which in the course of our Work have been so freely bestowed on his performance, will not, we imagine, surprize any of our Readers. If however an example were necessary to justify this Proceeding, the excellent *Desgodetz* will furnish one of sufficient Authority; for in his Book on the ancient Edifices of Rome, he seems to omit no opportunity of detecting and exposing the Errors of the most approved Authors, who had treated of those Antiquities before him; *Palladio*, *Labacco*, *Serlio*, and *Monf. de Chambray*, all of them celebrated Architects, and respectable for the excellent Treatises they have published concerning their Art, are the Persons on whom his severity is exercised. Far the greater number of his Chapters are employed, more or less, in the performance of this Task, which is perhaps as advantageous to the Art, and as instructive to the Reader, as it must, certainly, be tedious and disagreeable to the Writer.

cité que j'eus par ce moyen de voyager sûrement dans la Grèce, d'y désigner les Monuments dans les aspects les plus flateurs, de monter avec des échelles jusqu'à leur faite, & d'y mesurer avec l'équerre & le pied, les plus petites de leur parties, &c. *Le Roy's Preface, Page vi.*





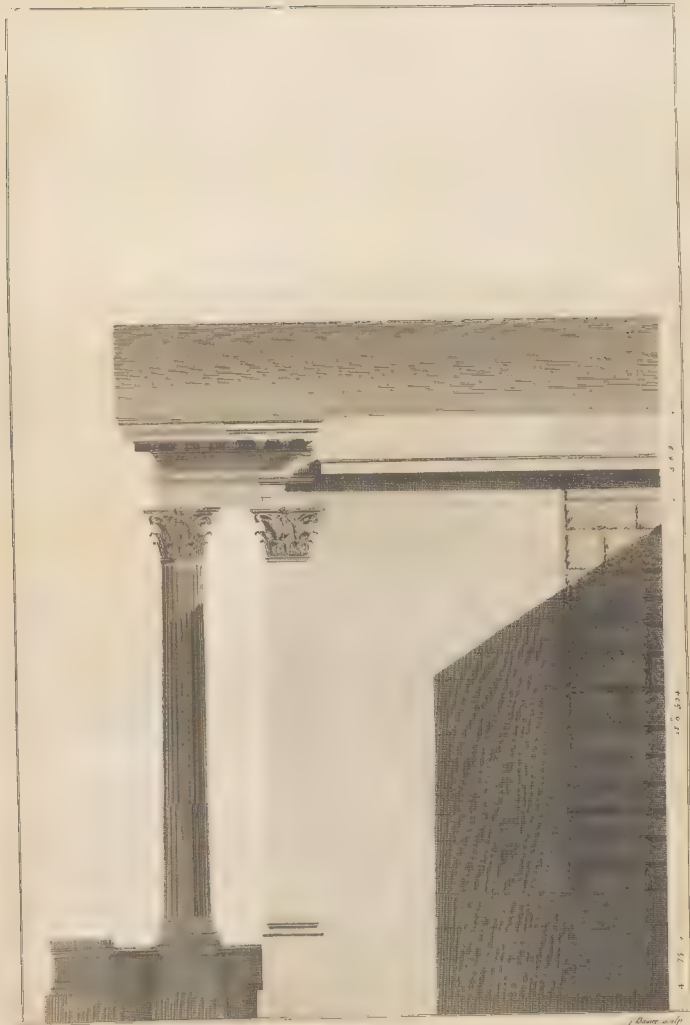


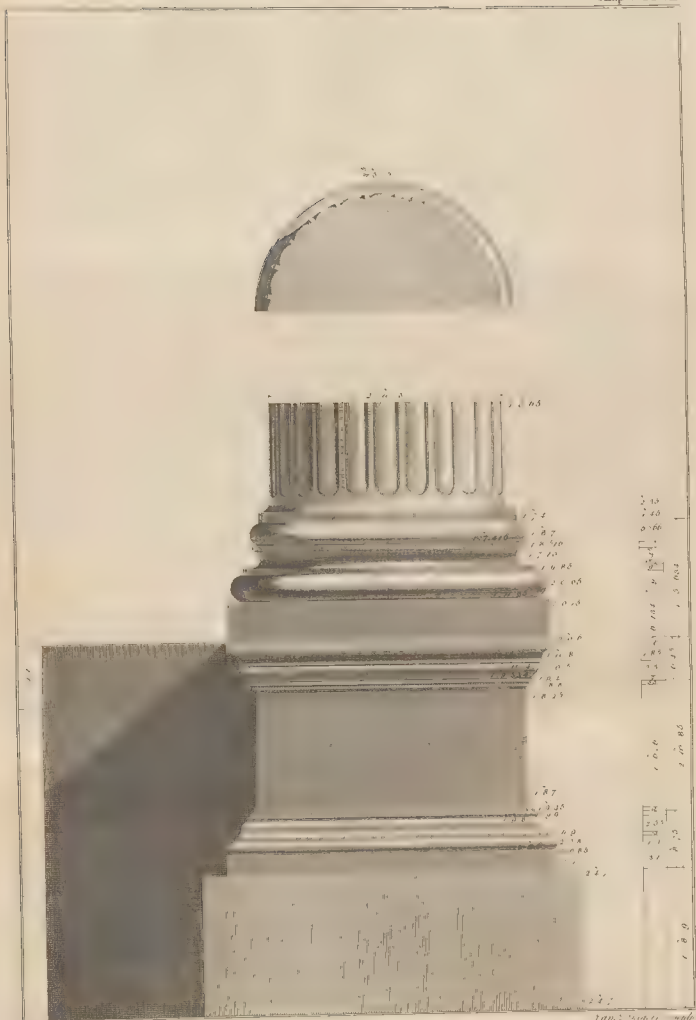




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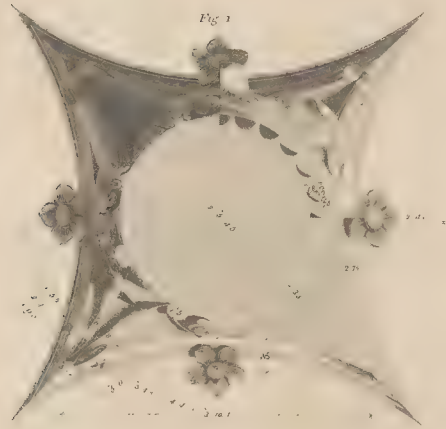


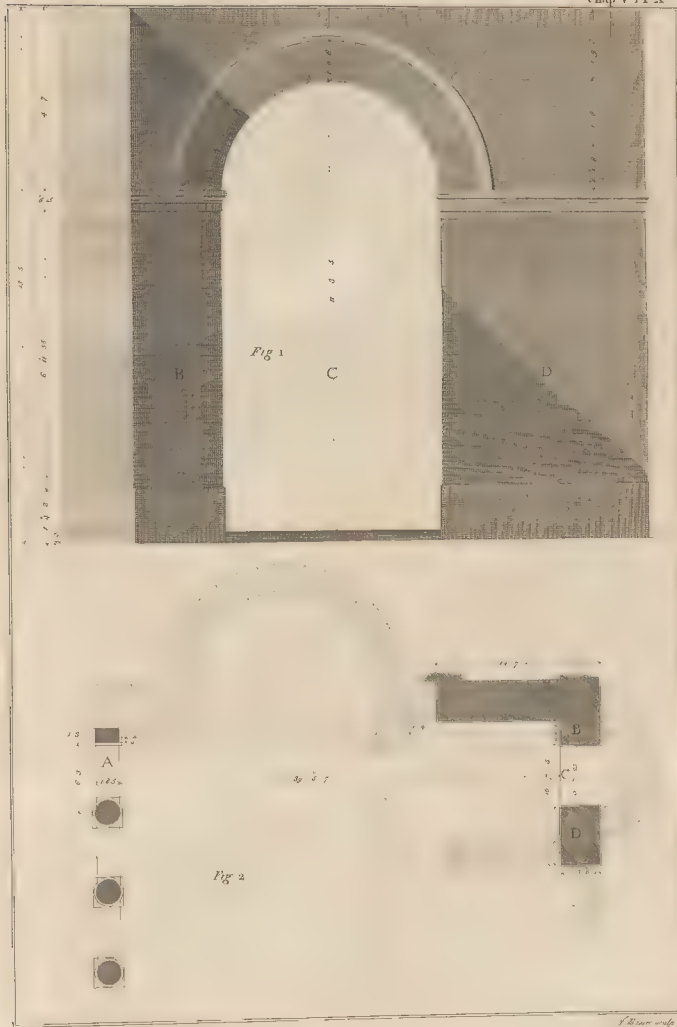






Pl. VIII





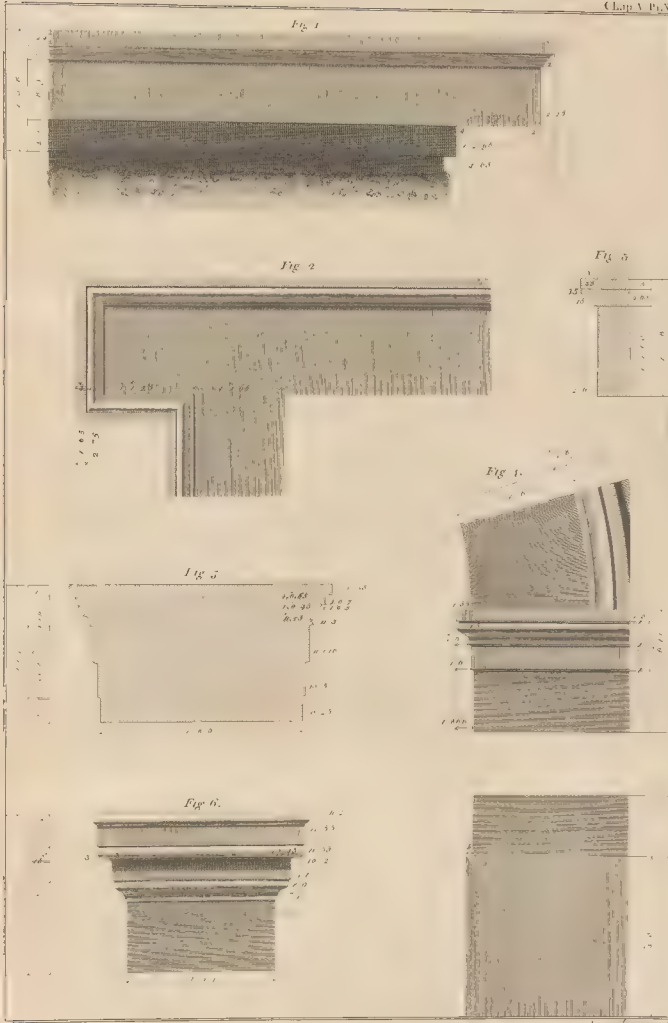


Fig. 1.

ERRATA.

PAGE ii, note [a] line 13, for *reconvert* read *reconvertes*.

P. ix, note [a] line 2, for ἀπὸ, read ἀπὸ. And l. 5, for Chap. xvi. read Chap. xxxvi.

P. x, l. 4, for ΑΡΙΔΑΝΑ, read ΑΘΙΑΝΑ.

P. 2, line 21, for *et*, read *to*, and note [a] line 28, dele *proerthe-
left*. Also in note [b] for ΕΑΑΙΩΝ, read ΕΑΑΙΩΝ.

P. 5, note [a] l. 5, for *soutient*, read *soutienment*.

P. 6, l. 4, for *Cymbia*, read *Apophyge*, *Cimbria*. Ibid. l. 21, for *Fillet*.
Hir, read *Fillet*, *his*—

P. 7, note [c] l. 12, for *Eufachius*, read *Eufathius*.

P. 8, note [d] l. 13, for *καλεμένον*, read *καλεμένον* without the comma
after it. Ibid. l. 14, for *κατασκευάζε*, read *κατασκευάζε*.

P. 10, note [a] l. 9, for *en grand*. *Et*, read *en grand*, *et*.

P. 16, note [c] l. 1, for *us*, read *us*.

P. 27, at the end of note [b] add, *Demofth. contra Leptinem*.

Ibid. note [c] l. 5, dele the comma after *Πανοικτου*.

P. 28, note [a] l. 12, for *σπουδὴν μὲν*, read *σπουδὴν καὶ*.

Ibid. l. 13, for *τοι αὐτῶν*, read *τοιούτων*.

P. 30, note [k] l. 2, for *ἀξία*, read *ἀξία*.

P. 44, note [a] l. 16, for *but were*, read *but where*.

Ibid. l. 19, for *quelques portail*, read *quelque portail*.

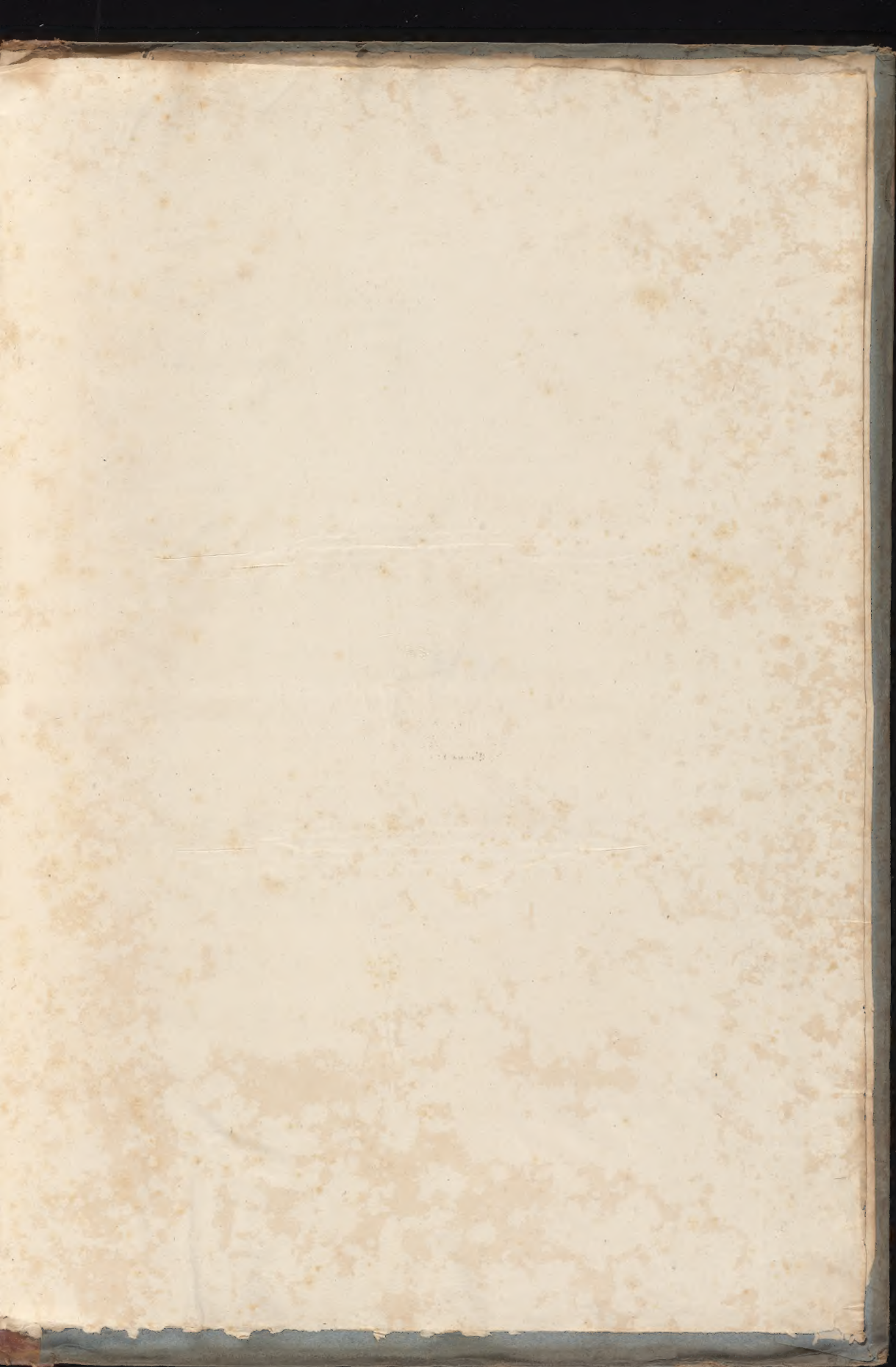
P. 51, l. 29, for *asserting*, read *advancing*.

FIG. 5. Plate VII. Chap. II. the general height of this Volute is by
mistake marked '1. 9. 066, or 1 Foot, 9 Inches, $\frac{11}{16}$ instead
of '1. 9. 966. or 1 Foot 0 Inches, $\frac{11}{16}$.

Concerning the Measures marked on the Architectural Plates, it is necessary to observe,
that after the particulars of a set of Mouldings had been measured, the general height of
the Stone on which they were cut was likewise taken, and is marked on the Plates; for
which reason the reader will frequently find some small difference between the general
height, and the sum of the particular heights of a set of Mouldings.

Note also, that the List of Subscribers names is probably incomplete; because many
Receipts, which our Friends had taken to dispose of, are not yet returned to us. These
will now be accounted for, and a correct list will be printed and delivered to the purchasers
of this Volume.





Nº 9

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